

Second Quarter, 1992

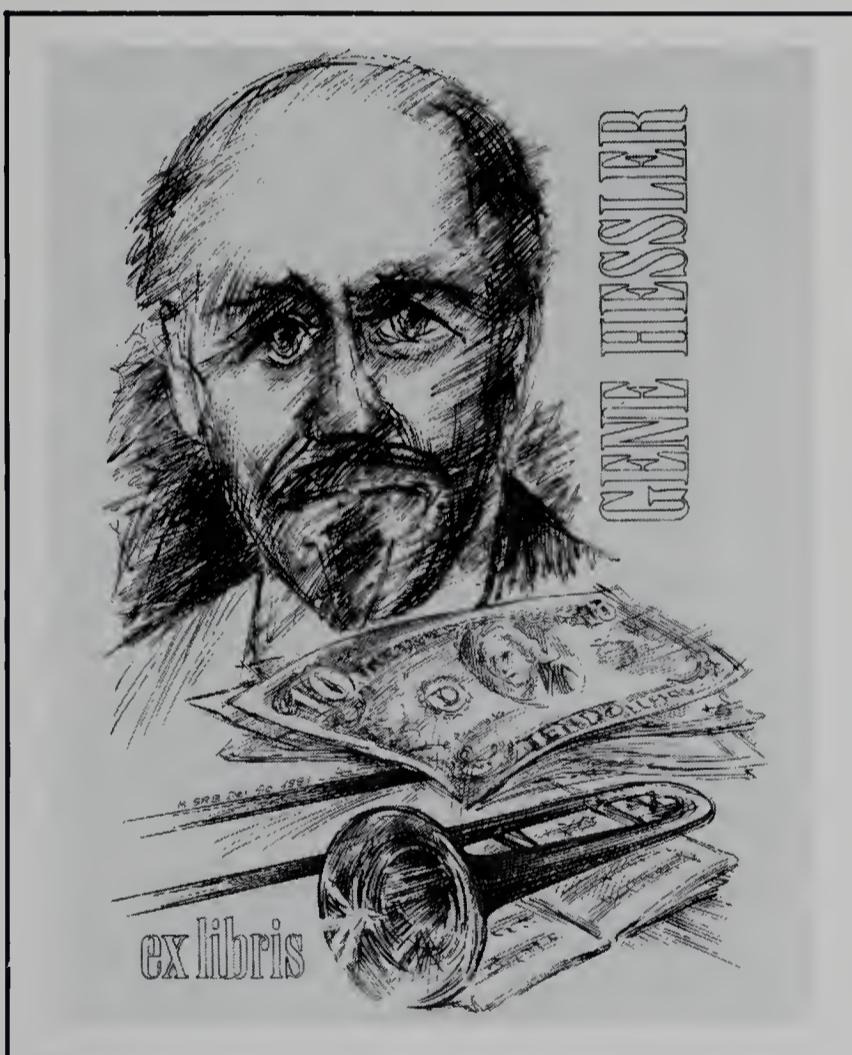
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# The Essay-Proof Journal

**Devoted to the Historical and Artistic  
Background of Stamps and Paper Money**



An appropriate bookplate by Czech stamp designer/engraver Martin Srb, who is profiled by Gene Hessler in this issue.



**Official Journal of the Essay-Proof Society**

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# The Essay      Proof Journal



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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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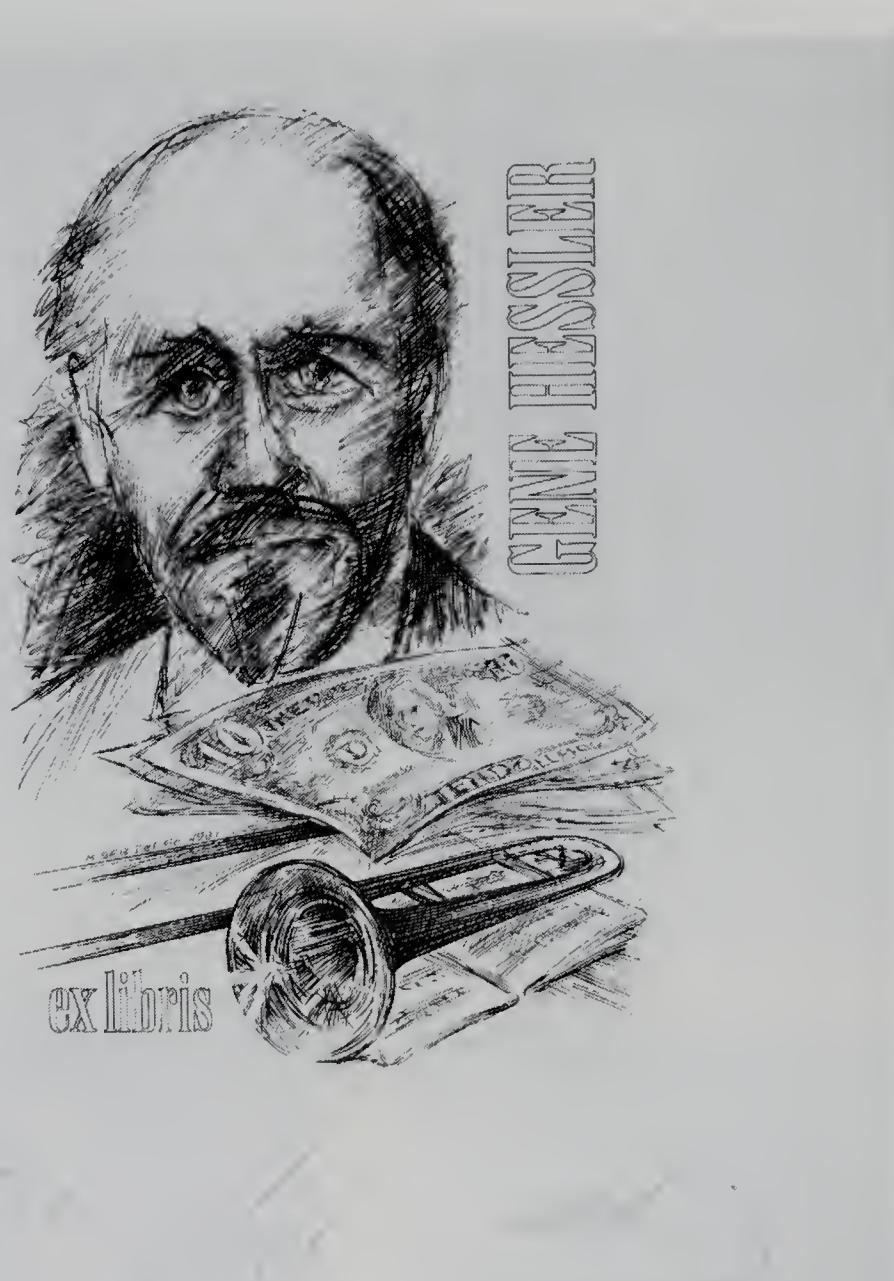
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An *ex libris* designed, engraved and printed by Martin Srb for the author. Some prints are done in two colors, this one in three in addition to the black portrait. It includes objects associated with Mr. Hessler's career as a symphonic musician and professional numismatist. The bank notes are in green, the musical objects brown, the name outlined in a shade of red.

## Martin Srb, Contemporary Czech Designer and Engraver

by GENE HESSLER

(This is the fifth in a series of articles about bank note and postage stamp engravers that Mr. Hessler met during a trip to Hungary, Czechoslovakia and Austria in 1990.)

Martin Srb is the youngest of the engravers I met at the State Printing Works for Securities in Prague. Although he has a youthful face, he looks older because he wears a large mustache, the type we associate with policemen at the turn of the century.

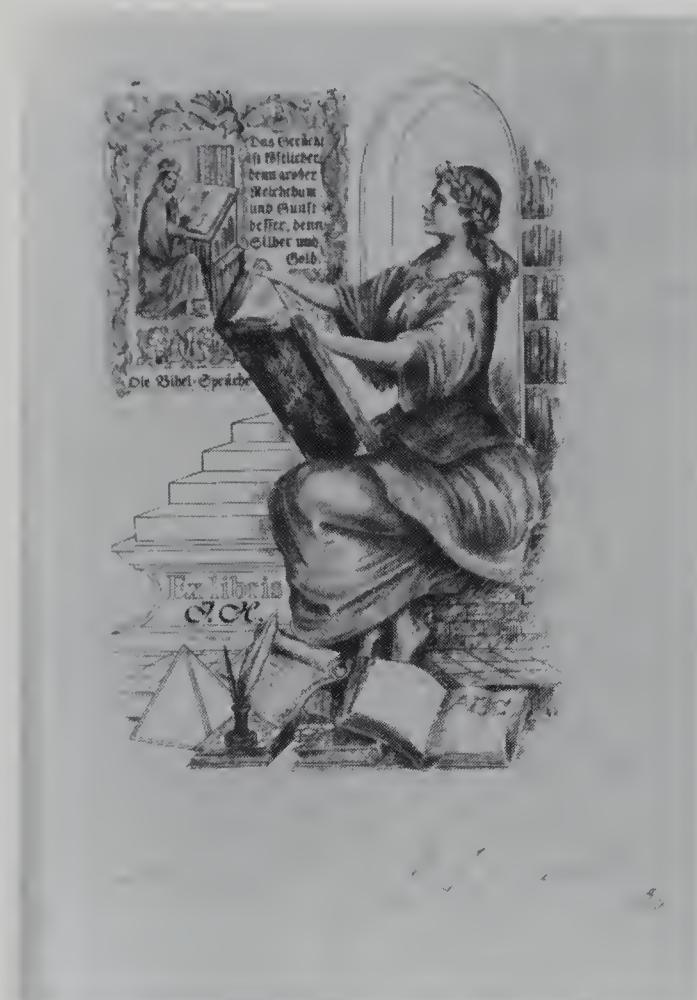


Fig. 1. P.O. Hviezdoslav, poet, appears on this experimental banknote engraving by Srb that states it is punishable to counterfeit. (See *Journal* No. 188, p. 174.)

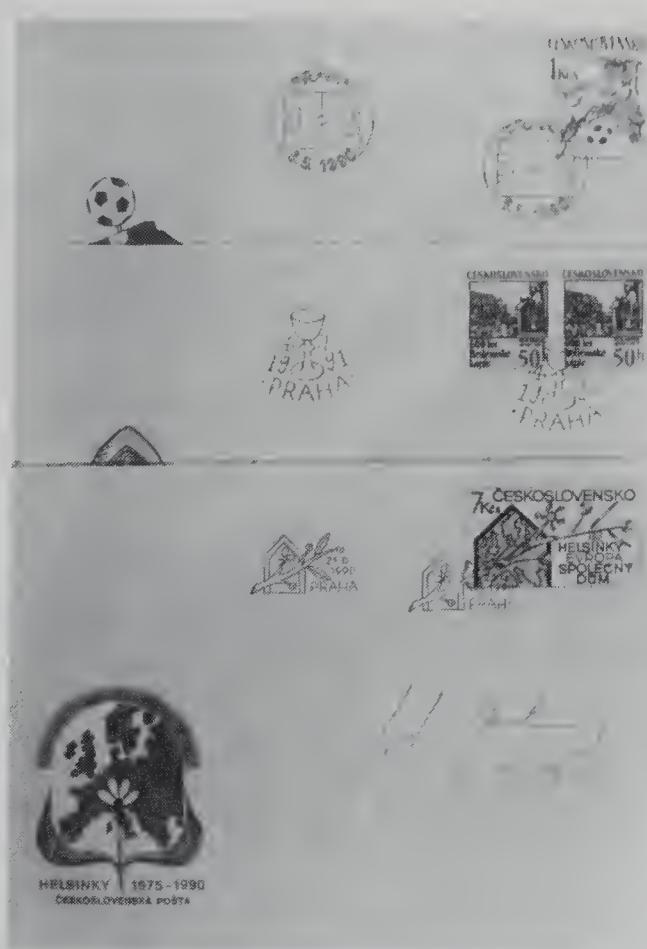


Fig. 2. A Srb engraving of John Amos Comenius (1592–1670), a Moravian churchman and educator who promoted the rights of women. His image appears on stamps, bank notes and a coin.

Fig. 3. Wenceslaus Hollar (1607–1677) was a Bohemian etcher who did most of his work in England. This engraving by Srb calls to mind the fact that his famous etching of Britain's Houses of Parliament circa 1647 appears on that country's 1965 stamp commemorating the 700th anniversary of Parliament.



**Fig. 4.** An *ex libris*, full of symbolic images, designed, engraved and printed by Martin Srb.



**Fig. 5.** First day covers of stamps engraved by Srb, including Scott 2794 of 1990 for the 15th anniversary of the Helsinki Conference and 2817 for the 600th anniversary of Bethlehem Chapel in Prague.

Mr. Srb was born in Prague on 29 September 1954. Following his schooling, in 1970 he joined ZUKOV Praha. There he learned the art of medalllic engraving. After two years of miliitary service, Mr. Srb joined ZNAK, an engraving establishment where he remained until 1977. At that time he joined the State Printing Works where he learned all facets of security engraving and design. At one point during my visit I saw Mr. Srb at a computer console where he was creating geometric designs on the screen. As his colleagues do, Mr. Srb creates art engravings, some from his own designs, many of them commissioned.

As I left the State Printing Works, Mr. Srb came running to the street entrance and called me back. He pointed to the head of *Liberty* above the entrance and told me that during the German occupation, a Nazi official ordered the liberty cap to be removed from Alfons Mucha's design. It must have been a sad and laborious task to obliterate that portion of the stone image.

The usual ten-year period necessary to master the art of portrait engraving is reflected in the time between Mr. Srb joining the Printing Works and the date of his first postage stamp. Although his name has only appeared on about 15 postage stamps, we can expect to see it on future bank notes and many more postage stamps.

# Extracts from the U.S. P.O.D. Bill Books, 1870–1897, Especially Relating to the Cardboard “Proofs,” 1879–1894, and the Special Printings, 1875, et seq.

by GEORGE W. BRETT

(Concluded from *Journal* 194, page 29)

**I**N the Scott 1991 *Specialized Catalogue of United States Stamps* a new, segregated section on Special Printings was set up toward the back. This section primarily consists of the reproductions, reprints, reissues, etc., that were produced ca. 1874–1884 and which we shall now consider. These items were previously listed with the regular stamp series as appropriate to each issue. In this article installment we lump all of them together as they were in the Bill Books. Formerly the listings in Scott described these as either “for display at the Centennial Exposition of 1876” or “issued for the Centennial Exposition of 1876.” They are no longer so described in the catalogues and our report that follows, which tries to present the official picture, though incomplete, essentially supports this deletion. Another slant on a specific case can be found in Mooz, 1992.

## The Special Printings of 1875, et seq.

This, our second major subject based on Bill Book entries, is one that we've avoided for a lifetime, and some of you may well say that we should have continued to do so. The trouble, however, is that the special printing listings have annoyed us by their giving major catalogue numbers and high values for things that are basically reprints, and which shouldn't really receive the attention that they have—our opinion. Instead, we would tend to agree with the way they were treated when they were currently available. And because some are so difficult to distinguish, why should we be bothered with them at all? Well, personal feelings aside, they do make an interesting subject, and as we write this we still don't understand why they were sometimes prepared on better paper, without gum, etc. In other words, to some extent were the special printings not a run-of-the-mill project but something produced just a bit special for customers who might appreciate something better than normal? Did the USPOD actually request that this be done? We've found no indication of such, and in fact in a letter from Boyd, Stamp Agent, New York to the 3rd Ass't. PMG, dated June 14, 1875, relative to the reprinting of the 1865 N & P series, we find this sentence: “You state that the(y) must conform in every respect to the samples of originals *enclosed*.” (See Brett, 1989, p. 17 for the complete letter.)

Now if similar instructions were given and such were followed in all the other cases, there should be little to consider today as, theoretically, the special printings would not be recognizable. Of course, that is not the case and a good share of them are recognizable because of the difficulty of matching reprintings with original printings. Also, there seems to have been some lack of knowledge of what the originals were like. Additionally, there is also the matter of the special printings of the current 1870 issue, which weren't necessary at all; if the items were to be no different “in every respect,” they could have been sent from stock. So some aspects don't jibe, which may reflect a failure in communication. But who knows?

## Other “Special Printing” Situations

Of course, the terminology of “special printing” is a philatelic one as the official term for the items in question was simply “specimen” or “specimens,” certainly a term that is about as innocuous as one can have, something like “sample,” and a term that the Department used quite broadly. Yet, every now and then we have gotten special reprintings for one reason or another. The Farleys of the 1930s are a fairly recent example and there the matching with the originals was pretty good and we would not be very happy trying to separate the originals from the special printings for the most part. Now back in circa 1875 there is some indication that regular stock was supplied against orders in some cases, but unfortunately—depending on one’s viewpoint—not always. For example, the current Scott catalogues list separately all of the alleged “reprinted” items that were made available except for the 2c of 1883 which is still not correctly recognized today, an 1885 “special printing” instead of being designated as such in place of the earlier one. But if one reads what the experts have said in trying to distinguish these specials, like Luff, 1943, p. 255, and Powers (given in Brookman, 1967, pp. 204–207), you can begin to feel a bit skittish about the whole thing.

Today we can refer to other situations besides the Farleys, such as the policy for years of having the Bureau of Engraving and Printing specially pick stock for our current “stamp gatherers”—special for the most part only in supposedly the centering of the perforations but there have been other reasons. For example, there is the Nursing stamp of 1961 where a special printing of 25 million was made in an effort to balance supplies of plate numbers. How effective this was can be seen by comparing the prices of the plate combinations today as in the Durland 1990 catalogue, p. 161, with our report before the special reprinting (Brett, 1962). The big difficulty in this example was one plate becoming damaged so it couldn’t be figured in the reprinting. Still, the Durland prices of today don’t correlate with our consideration back in 1962, so that is puzzling. Anyway, there was a temporary policy of trying to balance plate number supplies in addition to the matter of centering.

There was even an earlier special printing for the 2c Ohio Canalization issue of 1929 where a new plate was made up for the purpose, No. 20005, and a printing run off in 1930 for the Philatelic Agency to sell to stamp gatherers at that time. Still, we’ve never had anyone trying to claim that these special reprintings were a basis for separate catalogue listings. The Dag Hammarskjold invert case did get a separate listing. So there are nuances.

## Contemporary Press Reports and Comments

The special printings of 1875, et seq., nevertheless seem to have been a different matter for the most part which could be cleared up if we could find more documentation. What was the general comment at the time by collectors and dealers? Luff, 1943, p. 253, didn’t think there was much negative outcry but we present a few quotations, starting with part of an article, concurrent at the time of the special printings in 1875, that appeared in *The American Journal of Philately* (Anonymous III, 1875, pp. 49–50):

### Peddling Postage Stamps vs. Rascally Reprints.

The question of how to detect reprints is daily becoming of increasing importance to those collectors who really study their stamps, or take any pride in having their album filled with genuine old postage stamps, many of which are veritable historical monuments, having been issued years ago by the different nations, under circumstances which mark an era in the circle of time. In making a collection, there are two classes of persons whom it behooves the amateur to be specially on his guard against. First, the unprincipled counterfeiters, who make their living by swindling collectors and breaking the laws of their country—and secondly, a pack of needy adventurers who administer the post-office of some degenerate government, and eke out small salaries by reprinting or counterfeiting the old issues of their country, and huckster them out to

collectors, and seem to imagine that they are the law, or at least that their official position will shield them from the responsibility of their acts. If these statements were not fully borne out by the facts, it would seem incredible that any postal department could descend to such meanness for so small a reward; for we will guarantee that the total sales of such trashy reprints would never reach the insignificant sum of five hundred dollars, although many thousands of genuine stamps could easily be sold.

There are two reasons for this: First, it is an utter impossibility to imitate the old printing, even when the plates, paper, &c, are all on hand, which in nine cases out of ten is not the case; then of course the differences between the genuine old originals and trashy reprints multiply, and we find differences in the color, paper, perforation, gum, and probably even in the appearance of the die itself, by reason of wear and other causes. Second, the large class of persons who are always writing to the postmaster-general for old stamps, are just that class who are too mean or indigent to purchase them. They have only to know that stamps can be had on application, by paying the face value, and they will religiously abstain from wasting the stamp necessary to take their begging letters to the postal authorities. There is a vast deal of difference between getting ten dollars worth of scarce old stamps given to you, and paying ten dollars for a pack of rubbish. Of course, it is not probable that any respectable government will, at this late day, be likely to engage in the business of "peddling postage stamps," or manufacturing "rascally reprints"; but it is well that collectors should be made acquainted with the governments who have gone into the business, so as to give the stamps of these countries careful scrutiny.

Plus even more in the same vein. Well—coming in the issue of *The American Journal of Philately* for April 20, 1875, shortly after the first printed notice of the "special printings" by the USPOD dated March 27, 1875, is it more than just a coincidence? We have not quite quoted all of the article and the author of the piece is not given but it would be assumed to be the editor, but the editor is not named either, so we mention that the publisher was J.W. Scott & Co. dealers, on Nassau St., New York.

Sure, this piece did not specifically refer to the concurrent U.S. example of 1875 but the tone was distinctly negative to "reprints," which is what the special printings were in a broad sense and this slant was to be taken again and again by others at this time. So let's try to establish the situation.

Following this issue of *AJ of P* we have in the next issue of May 20, 1875, a description of the U.S. "reprints" by C.H.C. 1875, pp. 73–76. We understand that the owner of these initials was C.H. Coster and we quote from the beginning of his piece which was a description of the differences that he had noted of the "reprints" relative to the originals:

#### A Caution to Collectors.

by C. H. C.

The U.S. Government having sanctioned the issue of what it is pleased to call "specimens" of its obsolete postage stamps for sale at face value, I think a few words of caution may not be amiss. So far as stamp collecting is concerned, the majority of these stamps are worthless reprints, and the others, being from new dies, are counterfeits (or at least would be so called if emanating from a private source), so that exactly where the "specimens" come in I cannot see.

After this negative introduction he provides listings of differences, and so on. They are fairly accurate relative to what is recognized today and we note his comment on the 1865 Newspaper stamps: "The reprints are almost impossible to detect from the originals, and I am quite at a loss to give any test. If anything, they (the reprints) have been too carefully worked, and the design stands out too clearly especially on the 10c."

Well, the problem on this newspaper issue was that they weren't reprints, but simply regular stock that was on hand, and no difference was in order. The 1865 Newspapers were not reprinted until June 1875 per the entry in the Bill Books that we quoted previously and Luff, 1943, p. 263,

confirms: "There was some delay in delivering the reprints of this issue. To meet orders for them, 750 copies of each value were obtained from remainders of the original issue, which were in the possession of the Post Office Department. The early orders were, therefore, filled with original stamps."

Even this was disputed at the time by the publishers of *The American Journal of Philately* by this answer to a correspondent on p. 96 of the June 20, 1875, issue (Anonymous IV):

J.H.D. Washington. The reports which you mention, to the effect that the newspaper stamps now sold by the Department, are remainders of the original stock, have been in circulation for some time. We are quite convinced of their inaccuracy however, as we purchased the entire original stock of the Department (except a few copies of the 10x25) some time ago, under their guarantee that no more existed."

So, with these conflicting reports at the time, who was right? Well, we would pick Luff.

Now back to a few more negative reports about these special printings. As we've stated, Luff, 1943, p. 253, would have you believe that there was little negative press on the special printings but we feel that there was and that that had a depressing effect on their sale. Here, for example, is a comment from *AJ of P* for May 20, 1875, pp. 78-79 (Anonymous V) which is a review of their own publication, *The Postage Stamp Catalogue*, 30th edition, in which we find the following:

We are pleased to note the emphatic way in which the publishers have set their face against the frauds now being foisted upon collectors by the government, and close with the following extract from the preface:

UNITED STATES STAMPS. J.W. Scott & Co. wish it distinctly understood that all the U.S. stamps sold by them are warranted genuine original impressions, and not the spurious reprints and imitations lately circulated to deceive collectors.

Also here is another item under "Notes" on p. 80 of the same May 20 issue (Anonymous VI, 1875):

U.S. STAMPS—Some parties in Washington seem to think that vast fortunes are made in the stamp business, and as they (fortunately for themselves) have some money that don't belong to them to speculate with, have started in the stamp business. They have a fine stock of cancelled \$20 State Department (and are likely to keep them), for sale at \$20 each; also the rare carrier's, like the one which sold at auction in N.Y. for \$77; these they will sell at 1c. each, so send on your pennies boys, and get cheap stamps. As this will be a great boon to young collectors, we gladly give this advertisement free. Address, Jewell, Stamp Dealer, Washington, D.C. E.L. Pemberton calls it "official jobbery and sanctioned forgery."

In the June 20 issue following, the same type of negative comments continue, this time under the heading "Jewell & Co., Washington" (Anonymous VI, 1875, p. 93-94):

Last month we gave this enterprising firm of stamp dealers a free advertisement and see by papers published in various parts of the country, that it was the means of introducing them to a good line of customers. We should scarcely have called our readers' attention to this, as every intelligent stamp collector is well aware of the far reaching influence of the *Journal*, but we have been severely taken to task by one of our subscribers, for recommending a firm who sell counterfeits, he states that he sent Jewell & Co. 15 cents for a set of the first issue U.S. stamps, and received in return counterfeits of the same. In reply to this we can only repeat our oft-stated caution to amateurs, that they must not expect to purchase bargains in stamps any more than they would to dry goods. By looking at the price list of our publishers, or any other respectable firm, they will find the 1847 issue U.S. quoted at 60c the set, how then could they expect to procure gen-

uine copies of the stamps at one quarter the price. The members of the celebrated firm of H.H. Clafin & Co. were recently arrested for smuggling, simply because they had purchased silks about 15 per cent under the regular price, and yet with this case before their eyes, intelligent stamp collectors will send their money for stamps advertised at a quarter their value, and expect to get them all right. We have repeatedly stated that when stamps are advertised at half their value one of these things is probable:

First. That the stamps advertised have been stolen.

Second. That the labels offered are not stamps, but simply imitations.

Third. That the parties do not intend to make any returns for the money received.

So much for bargains.

We will now return to Messrs. Jewell & Co.

This firm started with the mistaken idea that about two millions of people were extremely anxious, to obtain complete sets of all the U.S. stamps, and having sufficient influence to obtain most of the plates from which the old stamps were printed, proceeded to strike off reimpressions, and where the original plates could not be obtained in the guileless simplicity of their hearts (so as not to disappoint collectors and to complete the set, of course not to make money) had new dies made. These are all (genuine reprints and counterfeits) sold at the value expressed on them, but there is no fraud in this, for they are not sold as genuine or even as postage stamps, for it is expressly stated that they are simply "specimens of postage stamps," whatever that may mean, and will *not be received for postage*, and so have no postal value whatever, and lacking that essential quality of a postage stamp, fail to be anything except colored labels, which very few collectors will be found ignorant enough to disgrace their books with.

If these parties really wish to show the people (not collectors for they already know) what the old U.S. stamps look like, why don't they sell them at a reasonable price, say \$5 the complete set of 151 pieces, instead of \$262.87 the price asked. Five dollars is a fair price for the set of pictures, and would pay a handsome profit on the cost of printing, in fact our publishers would pay \$5000 for the plates, and agree to supply the public with the complete set of 151, at \$5 the set.

We quote one final item from the June 20, 1875, issue of *The American Journal of Philately*, p. 95, under "Answers to Correspondents." (Anonymous IV):

Philatelist Chicago. We would suppose there is no law to prevent you counterfeiting obsolete U.S. stamps; or Messrs. Jewell & Co. would be liable to arrest.

Collector, Philadelphia.—The unused 5 and 10c. 1847, U.S. you send are counterfeit, and never were and can not now be used for postage. If you were given to understand that you were to get genuine postage stamps for your money, you have been swindled, no matter whom you purchased from. You should demand your money back. No person in the United States has authority to swindle, or would be sustained in such a transaction in a court of law.

Thus with all this negative verbiage, using various ploys, is it any wonder that the special printings did not sell very well at the time? Of course, one can also figure that J.W. Scott & Co. perceived the special printings as a threat to their business. True, *AJ of P* was only one publication out of the number then existing but some of the others made cracks too about the "reprints." We didn't have organized philately back then as we have today but would the reaction have been any different? One can get a clue from the reaction to the Farley's of the 1930s where those sold pretty well, but then they weren't called "rascally reprints" and the situation was different. Of course, it all depends on who does the yelling, too.

Who was Jewell? Well, it happens that he was the Postmaster General at the time—specifically a Marshall Jewell of Connecticut, appointed Sept. 1, 1874, and succeeded by James N. Tyner of Indiana, appointed July 13, 1876. So "Jewell & Co." was simply an oblique reference to the Post Office Department.

## When Were They Issued?

To get back to the factual situation, we have this item from Luff, 1943, p. 256: "On August 26, 1874, the Post Office Department sent an order to the National Bank Note Co. directing the printing of 10,000 stamps of each denomination of the issues of 1861 and 1869. This order was filled in due time and the stamps forwarded to Washington."

Then Luff, 1943, again on p. 256, relating to the issue of 1857, states: "In 1874, probably about August, there were sent to the latter Company (the Continental Bank Note Co. GWB) the original plates of the 5, 24, 30, and 90 cent stamps and the transfer rolls of the 1, 3, 10 and 12 cents. By means of the latter new plates were made for those four values."

Elsewhere on p. 255, Luff, 1943, states: "The records do not give the dates at which the first consignments were received from the various contractors, but it is probable that the deliveries were made late in 1874 and early in 1875. We must content ourselves with saying 1875." Then on p. 255 Luff states: "A special set of accounts was kept for them (the special printings. GWB), in which every purchase was carefully detailed and the name of the purchaser recorded. From these accounts we learn that the first of the stamps was sold on February 23rd, 1875, and the last on July 15th, 1884. The sale was discontinued and the stock on hand counted on July 16th, 1884, and on the 23rd of the same month the remainders were destroyed, by order of the Postmaster General."

Considering the record as we know it today, the first announcement of the availability of these specimens was dated March 27, 1875, so someone in February got the jump on things. Still, as we have brought out from the Bill Books, the first entries on the special printings are all dated June 30, 1875, ostensibly indicating that the first deliveries of these specimens to the Department were sometime during the second quarter of 1875. This apparently was not the case if we can go by Luff and one wouldn't expect the information circular to have been released if things weren't pretty well in hand.

## Why Were They Issued?

Why were they issued in the first place? Again we quote from Luff, 1943, p. 253:

### Reasons for Making the Reprints

I have not been able to find any official statement of the reason for making the reprints and reissues of 1875, but it is generally understood that the prime cause was the desire of the Post Office Department to display a full set of our postal issues, as part of its exhibit at the International Exposition of 1876. The collection of the Department being incomplete and the missing stamps not being obtainable, except by purchase at a considerable advance over their face value, the simplest way to secure them appeared to be by impressions from the old plates. In addition to this, the Department had received frequent applications from stamp collectors for specimens of its obsolete issues and this seemed a favorable opportunity to provide material to satisfy such requests.

Of course, the first point just does not hold water as, except for the 1847's, it would only have been necessary to strike off die prints, which cut to approximate shape would have been entirely adequate for the exhibit. The Department had the dies under their control and in all the years that we have viewed official exhibits the items were always imperforate, or proof-like prints, which makes for a more easily set up display instead of using stamps with perforations. Of course, the 1847's would have been a problem as the original dies and plates were supposed to have been destroyed back in 1851, so that required some action but not necessarily as costly a one as having new dies and plates made. We'll accept Luff's second point, however, as we are certain that collectors were likely trying to get copies of the old issues from the Department and this could have been used as a ploy to have the special printings made.



Fig. 9. First official circular announcing sale of the "specimens." Shown full size but divided in half to eliminate the necessity for reduction.

## What Was Displayed at Philadelphia?

So the question should be what actually was displayed at the exhibition?

As mentioned earlier, the first official circular that is known announcing the sale of the specimens is dated March 27, 1875, and as Figure 9 we show one dated Dec. 1, 1878. Prior to Luff's discussion in the late 1890s there was a somewhat similar comment in Tiffany, 1893, pp. 254-255 (copyrighted by the author in 1886) concerning the reasons for the special printings. Actually one can figure that the possible sales to collectors might have been just the point to justify the expense of perfecting the 1876 exhibit, or the other way around.

On p. 254, 1893, Tiffany stated: "It has been said that it being expedient to exhibit at the Centennial Exhibition a complete series of all the various issues authorized from time to time, by the Department, as a part of its history, and unused specimens not being easily obtained, the old dies and plates were taken from their places of storage in order to print the necessary specimens and that the Department having been solicited to furnish collectors with specimens of its old issues, took this opportunity to provide itself to satisfy these demands."

This statement was in the part of Tiffany's work that was copyrighted in 1886, and whether or not Tiffany was the first to make such a report, including an association with the Centennial

## NEWSPAPER AND PERIODICAL STAMPS.

1. *Issue of 1865.*—Denominations, 5, 10, and 25 cents. Value of set, 40 cents.  
 2. *Issue of 1874.*—Denominations, 2, 3, 4, 6, 8, 9, 10, 12, 24, 36, 48, 60, 72, 84, 96 cents, \$1.92, \$3, \$6, \$9, \$12, \$24, \$36, \$48, and \$60. Value of set, \$204.66.

The 1847 and 1851 stamps are obsolete, and no longer receivable for postage. The subsequent issues of ordinary stamps are still valid. The newspaper and periodical stamps of 1865 are also uncurrent; those of the issue of 1874 can be used only by publishers and news agents for matter mailed in bulk, under the Act of June 23, 1874. The official stamps cannot be used except for the official business of the particular Department for which provided.

All the specimens furnished will be *ungummed*; and the official stamps will have printed across the face the word "Specimen," in small type. It will be useless to apply for *gummed* stamps, or for official stamps with the word "Specimen" omitted.

The stamps will be sold by sets, and application must not be made for less than one full set of any issue, except the State Department official stamps and the newspaper and periodical stamps of the issue of 1874. The regular set of the former will embrace all the denominations from 1 cent to 90 cents, inclusive, valued at \$2; and any or all of the other denominations (\$2, \$5, \$10, and \$20) will be added or sold separately from the regular set, as desired.

The newspaper and periodical stamps of 1874 will be sold in quantities of not less than two dollars' worth in each case, of any denomination or denominations that may be ordered.

Stamps of any one denomination of any issue will be sold in quantities of two dollars' worth and upward.

*Under no circumstances will stamps be sold for less than their face value.*

Payment must invariably be made in advance in current funds of the United States. Mutilated currency, internal revenue and postage stamps, bank checks and drafts, will not be accepted, but will in all cases be returned to the sender.

To insure greater certainty of transmission, it is strongly urged that remittances be made either by money order or registered letter. *Applicants will also include a sufficient amount for return postage and registry fee*, it being desirable to send the stamps by registered letter. Losses in the mails or by any mode of transmission must be at the risk of the purchaser.

Applications should be addressed to "THE THIRD ASSISTANT POSTMASTER GENERAL, WASHINGTON, D. C."

No other stamps will be sold than are included in the above list; and specimens of stamped envelopes, (either official or ordinary,) or of envelope stamps, postal cards, or used stamps, will not be furnished in any case.

1874 Postage Due

1. 2. 3. 5. 10. 30 & 50¢ = \$1.01

*A. D. Hazen*

Third Ass't Postmaster Gen'l.

Fig. 9 — concluded.

Exhibition, it seems clear that he did precede Luff. Also, in view of the actions recorded as starting in 1874 by Luff and his statement (1943, p. 253) that "the intention of the Government was known in advance, though possibly its full extent was not realized," things started close to a year earlier than the first deliveries in the Bill Books.

In any event, we come back to the question of what was actually exhibited at what was officially known as the International Exhibition of 1876. This we have not been able to determine in the detail desired. Our first reference was to the official report of the 1876 exhibition (Board of Commissioners, 1884). On p. 184 of this report the following was presented:

"Section V.—Catalogue of Post Office Department Section, International Exhibition, 1876."

This section starts out with a listing of the Centennial Branch Post Office, giving its six divisions. Then follows:

"Division I—Railway Mail Service" and then "Division II—Stamps, Stamped and other Envelopes, and Postal Cards." Finally under that:

"a. *Postage Stamps.*—Framed specimens of each of the style of postage stamps heretofore issued by the Post-Office Department, 1847 to 1876, inclusive."

That's all. The exhibition ran from May 10 to Nov. 10, 1876, a period of six months, and in that period someone could have visited the show and recorded more specifically what was presented in the frame. We have found one incomplete report to this time in *The American Journal of Philately* (Anonymous VII, 1876). This was in a series of reports by an unnamed person (categorized as "Our Philadelphia Correspondent"), the first report being in the issue of April 20, 1876, before the show had opened. His following report in the issue of June 20, 1876, p. 93, is the only one with any specific bearing on what was exhibited by the U.S. Post Office Department:

Turning to the display of the Post Office Department, I am almost tempted to pass over it in silence, as it is a disgrace to the country, but as it is my duty to prevent collectors from being deceived, I will point out a few of the *mistakes*, we must call them; a complete set of the regular adhesives is shown, the same as the department has been passing off on country school boys as stamps, of course they have a right to show any rubbish(sp) they wish but they should not label a page of counterfeit stamps, made a year or so ago, "Engraved and Printed by Rawdon Wright and Edson," because it is well known that the firm was dissolved about twenty years ago, and we believe all the members of it are dead, but I suppose the department intended to tel(sp) us that the original stamps were engraved by that firm, and as I do not think they can have any object in making a mistake here, I suppose they are correct. The makers of the 1851 issue are given as Toppin, Carpenter, Casilear & Co; of the 1869 issue, The National Bank Note Co.; and of the 1870 issue, The Continental Bank Note Co. The department stamps are all shown in proof specimens, the colors of which only approximate those in use, the tints of the War and Executive Department being nearly the same.

We also mention that this same correspondent, when describing the exhibit of revenue stamps in this same report, said that they were proofs.

Well . . . this leaves us still uncertain of what was actually shown. The reporter does associate part of the items displayed with the special printings made in 1875 (or thereabouts) as ". . . a complete set of the regular adhesives is shown, the same as the Department has been passing off on country school boys as stamps . . ." Of course, that is a slip by the reporter as the Department was not offering a complete set of the regular adhesives; the imperforates of 1851, for example, were not included, but perhaps that is a detail as the Department was offering perforated examples, or simulated 1857's. The report does come out and clearly state that the Departmental stamps are all proofs, therefore they were not the reprint specimens that were currently being offered by the 3rd Ass't. PMG's office with specimen overprint. Of course, by saying "proof" we assume that they can be understood as being imperforate at least but as to what else is shown there is uncertainty since the reporter also left out the 1861 issue. The 1847's, of course, should have been imperforate and we would figure that they came from the copy dies made the year before by the Bureau of Engraving and Printing. Still, the point here is what was actually shown and that is not certain.

In all the years we've been around we don't recall ever seeing perforated examples in official frames. Of course, this could have been the case for part of the frame at the Centennial and an exception but it is a question. Assuming the Philadelphia reporter may have been literally right, those possibly perforated in the frame would have totalled 72 examples (possibly cut like some of the special printings?) and been overshadowed by 94 imperforate proof-type prints (two 1847's and 92 Departmentals).

But think about it. Did the Department have to have reprints made to put together an exhibit of all "styles" for the Centennial show? Of course not. The only problem they had was for the 1847's, and that they handled by having the Bureau of Engraving and Printing engrave copies, which they did on one piece of steel. So, as we've said before, all that had to be done for an exhibit was to strike off impressions from all the original dies—which the Department had

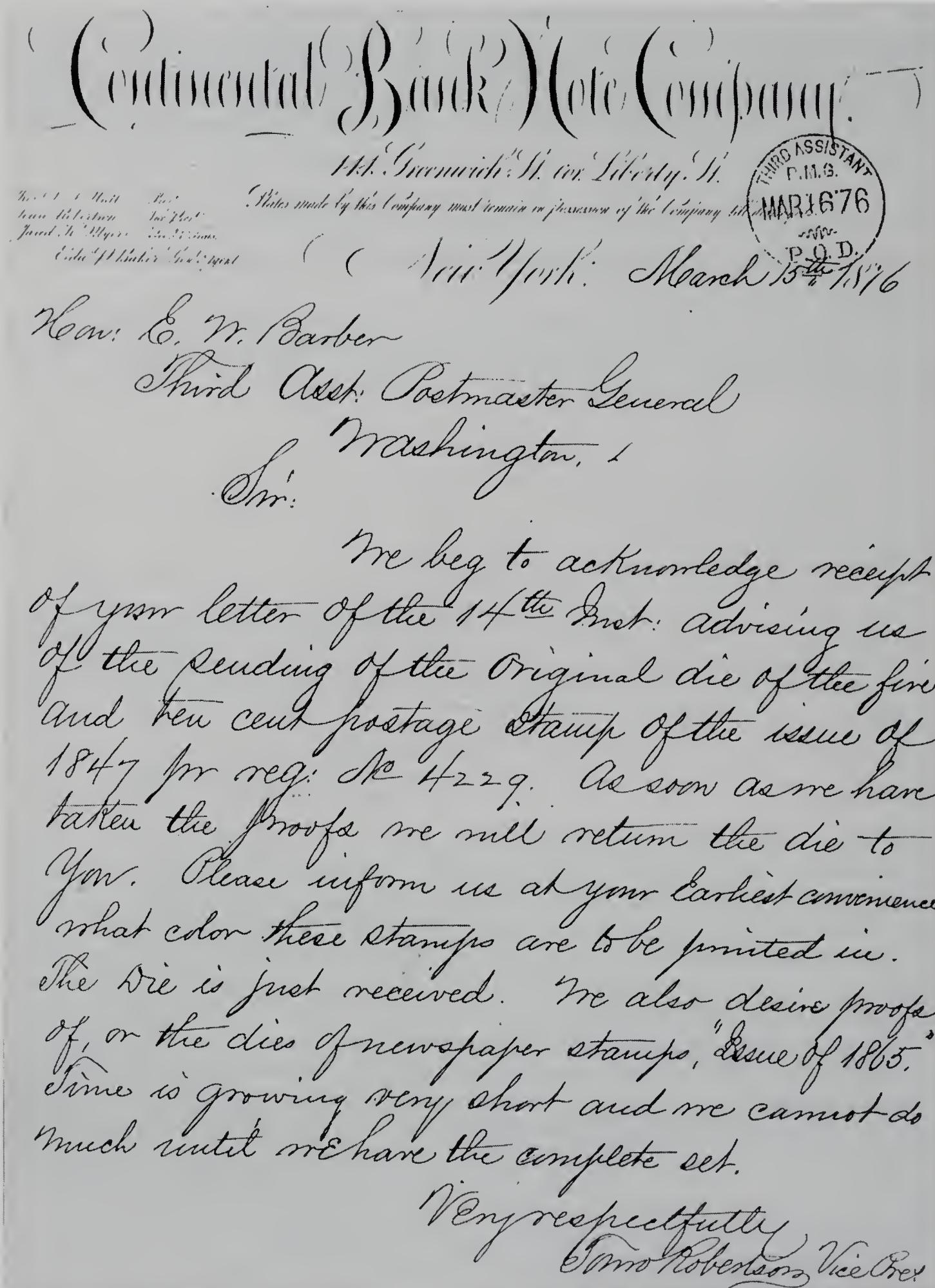


Fig. 10. March 15, 1876 letter from Continental Bank Note to the 3rd Asst. PMG.

control of—and have them mounted up. So were these special printings necessary for an exhibit—of course not, still it sounds like an excellent reason doesn't it? And the "stamp gatherers" will pay for it. So in the final analysis at this time, based on incomplete information, there could have been some consideration in the thinking of special printings helping to make a "complete" exhibit at the Centennial. But with the final result in the frame being at least mostly "proofs" that negates this in about the same proportion. Remember, the result was not a complete collection of the stamps in any event, only the "styles" or major designs.

### Correspondence About the Display

Now what do we find in still existing correspondence on this matter? Well, we have the following:

A Post Office Department file headed "Proofs for Centennial Exhibit," given the code no. C312 and vol. 210, a letter from the Continental Bank Note Company, New York as follows and as Figure 10:

March 15th, 1876

Hon: F.W. Barber  
Third Asst. Postmaster General  
Washington.

Sir:

We beg to acknowledge receipt of your letter of the 14th Inst. advising us of the sending of the original die of the five and ten cent postage stamp of the issue of 1847 per reg. No. 4229. As soon as we have taken the proofs we will return the die to you. Please inform us at your earliest convenience what color these stamps are to be printed in. The die is just received. We also desire proofs of, or the dies of newspaper stamps, "Issue of 1865." Time is growing very short and we cannot do much until we have the complete set.

Very respectfully  
(s) Touro Robertson, Vice Pres.

This was replied to on March 16, 1876, sending Mr. Robertson two sets of the issue of 1865 and one set of the 1847 issue. Then on March 22 of that year they sent a set of the 1869's (without a letter) and the next day, March 23, they sent Mr. Robertson a set of the 1861's, the latter action being in reply to Continental's request of March 20 for proofs of the 1861 issue. Figure 11 is a copy of the March 20th letter. Note mention of the frame. This was followed by Continental's telegram of March 23rd telling the 3rd Ass't. PMG that they had sent 1869's instead of the 1861 issue requested and accordingly useless.

On April 27, 1876, Continental again wrote the 3rd Ass't. PMG to send them another set of proofs of the 1851 issue because "we have injured some we have in putting into the frame." Accordingly under date of April 28, 1876, they wrote Continental enclosing a set of the 1851s. This was followed by a letter from Continental:

May 1st 1876

Hon. E.W. Barber  
Third Ass't P.M. General  
Washington.

Your letter of 28th — is at hand — noting the enclosure of "a set of adhesive stamps" — of issue of 1851 —. Permit me to say that the stamps were *not* enclosed and that we have used the stamps we had on hand and will not need any more.

Very Respectfully

/s/ J.W. Myers  
Sec. & Treas

We have earlier in this article presented the billing by Continental "For mounting and framing postage stamps for display at the Centennial Exhibition," approved June 22, 1876, for \$250 but we have some other odds and ends relating to the special printings. For example, there is a letter from the Continental Bank Note Co. of May 19, 1875, covering another problem:

"Through the kindness of Mr. Jos. R. Carpenter of Philadelphia we have been able to procure paper for the printing of the carrier stamp on pink paper. They were printed today and will be forward (sic) as soon as finished. We searched New York for this shade of paper and could not find it, and were finally obliged to send to Philadelphia for it, hence the delay."

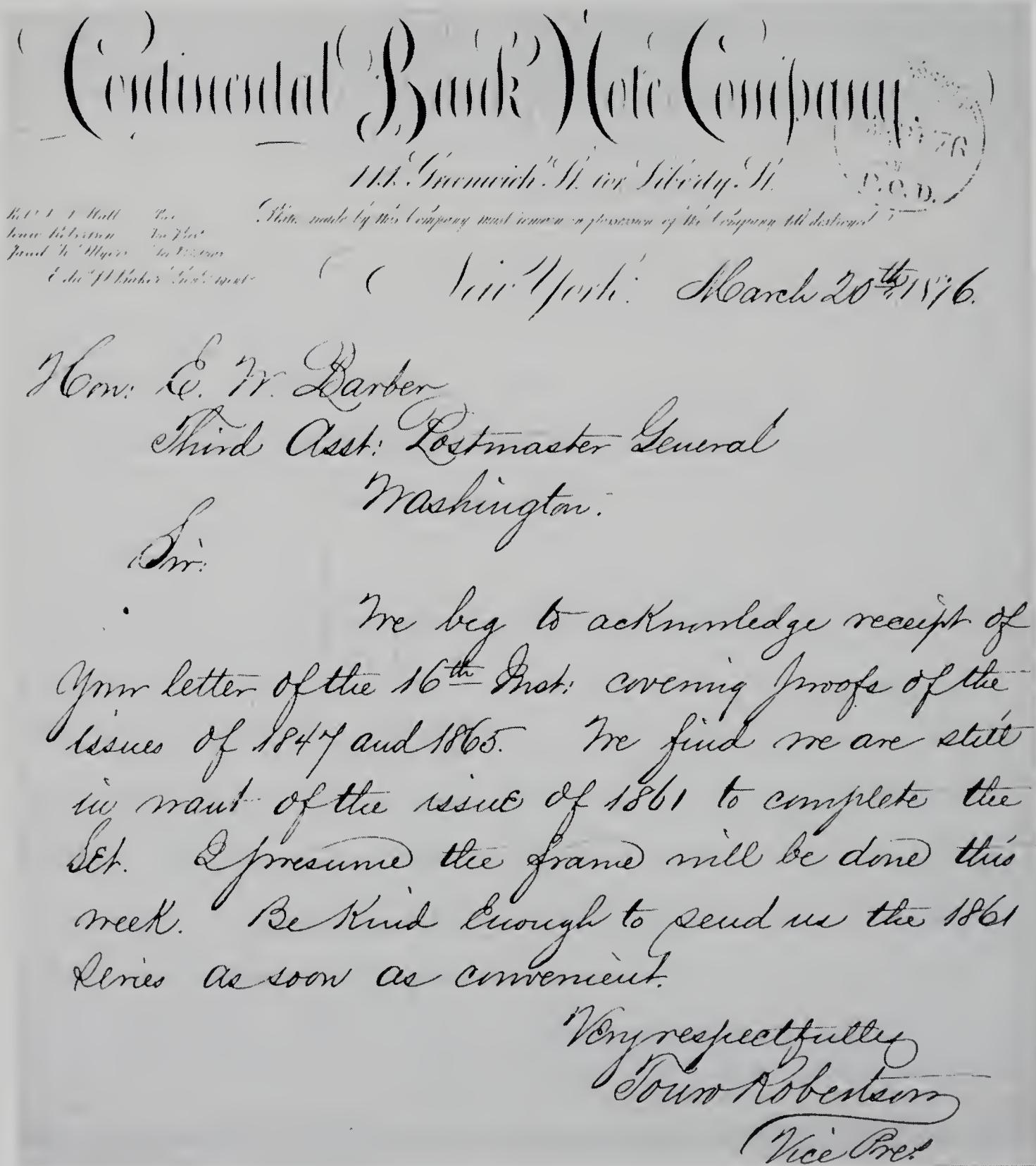


Fig. 11. March 20, 1876 letter from Continental Bank Note to the 3rd Asst. PMG mentioning the frame—"I presume the frame will be done this week."

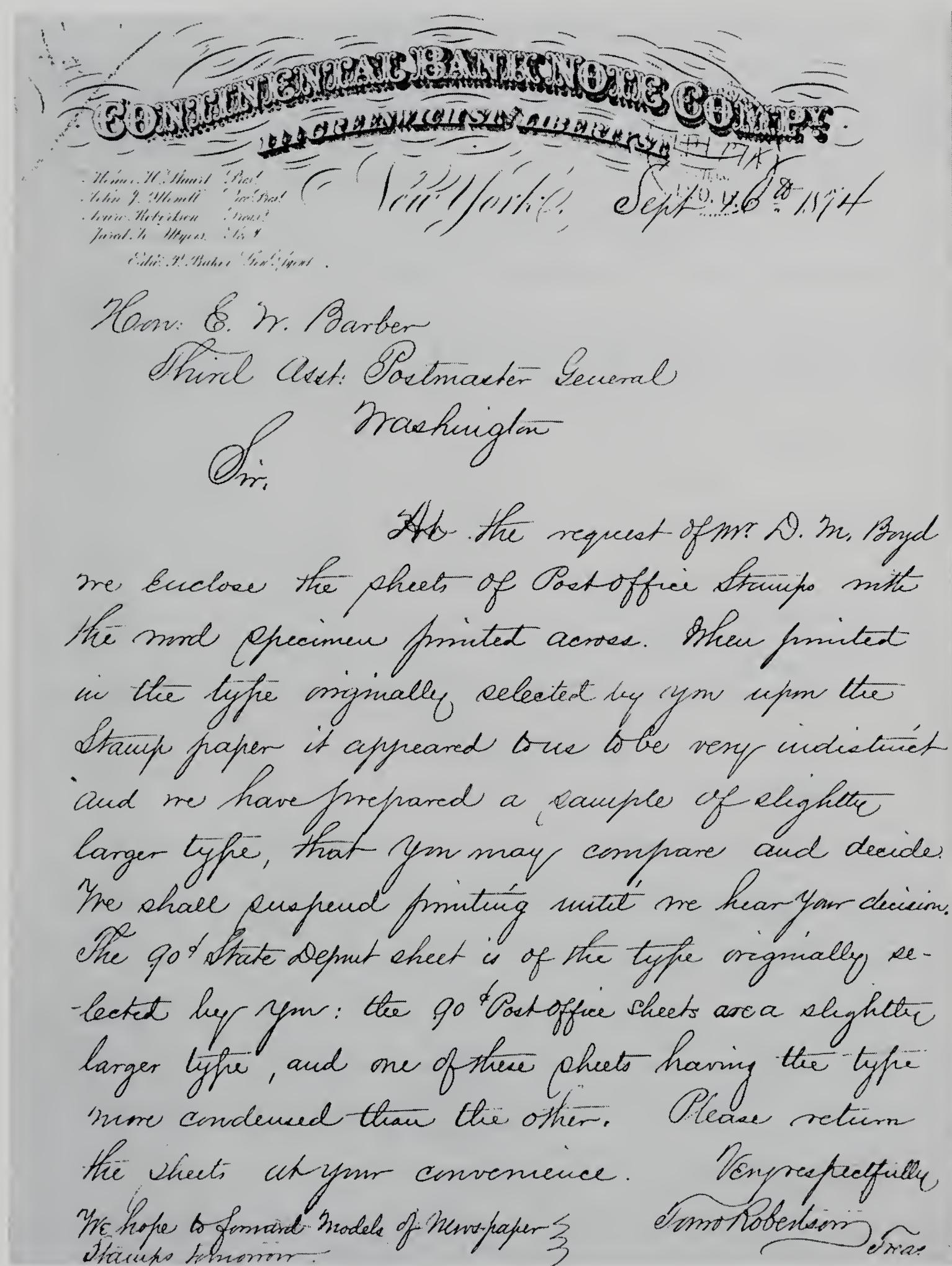


Fig. 12. Sept. 16, 1874 letter from Continental Bank Note to the 3rd Asst. PMG regarding type size of the overprints.

Then going back even farther, a letter dated Sept. 16, 1874, Figure 12, we also quote:

Sept. 16th, 1874

Hon. E.W. Barber

Third Asst. Postmaster General

Washington

Sir:

At the request of Mr. D.M. Boyd we enclose the sheets of Post Office stamps with the word specimen printed across. When printed in the type originally selected by you upon the stamp paper it appeared to us to be very indistinct and we have prepared a sample of slightly larger type, that you may compare and decide. We shall suspend printing until we hear your decision. The 90¢ State Depmt sheet is of the type originally selected by you: the 90¢ Post Office sheets are a slightly larger type, and one of these sheets having the type more condensed than the other. Please return the sheets at your convenience.

We hope to forward Models of Newspaper Stamps tomorrow.

Very respectfully  
 /s/ Touro Robertson  
 Treas

The reply from Hazen, USPOD, of Sept. 26, 1874, was to go ahead and substitute the bolder type for that originally selected.

Returning now to the problem of what was actually shown in the Post Office Department frame of postage stamps at the Centennial Exhibition: It should be understood that even though called proofs they weren't actually such but imperforate prints, and whether taken from dies or plates we would have no confidence in the ability of the "Philadelphia Correspondent" to be able to distinguish. One should notice that the terms "proof" and "stamp" were used very loosely in the correspondence about the frame and this leaves one up in the air. If we can believe Continental, they kept asking for proofs and this related to such issues as the 1847's, 1851's and the 1861's, as well as the 1865 Newspaper dies . . . not for the special printings but for the exhibit at Philadelphia. So where does this leave us? Well, it leaves us with doubt and uncertainty but a fair amount of evidence that points to "proofs" (imperforate prints) being what was actually exhibited and certainly the two subjects, viz.: The Centennial exhibit and the special printings were handled separately in the correspondence.

As to the special printings, they are a different matter from "proofs" as most of them were perforated (except for the 1847's) but still the idea of their being produced relative to helping out on the exhibition may have been a ploy. Certainly that could be argued for the making of the 1847 die(s). However, in truth, we still have to speculate based on present knowledge.

Enlarging on an earlier discussion relative to the word "specimen," one important thing needs to be understood on terminology, official or otherwise; it is necessary to interpret and we may not always be right. But take the terms commonly used in this presentation of "specimen," "proof," or "stamp." A "specimen" to our thinking could be any condition, primarily being an example of the design. In other words, it could be a "proof" type (imperforate and on India, cardboard, or even regular stamp paper) or it could be a correct representation of the issued stamps and be perforated, gummed, or whatever. Of course, too, "proof" has been overused, as practically all examples we've given have had the term applied after the fact of issuance, not before. So one of the problems of our presentation has been trying to correctly reconstruct what actually was produced and distributed. It will be a miracle if we prove to always be right, so let us know if any of you can show where we are wrong—or write it up yourself. After all, we are after the truth and that can be hard after so many years of incomplete research.

## Conclusion or Inconclusion

So our final word is that we are unable to apply the *coup de grace* to this Centennial Exhibition subject but maybe someone else can. Perhaps there is some official correspondence still existing that we've overlooked—we've not checked everything at the National Archives—and perhaps there is a report in detail by someone as to what was actually exhibited at Philadelphia, either in a letter or some published report. All official correspondence seems to point to "proofs" being the official exhibit and we've quoted even *AJ of P*'s Philadelphia correspondent saying as much for the revenues and the Departmentals—but not for the other postage issues. So we are temporarily licked but we've not given up yet.

As a summation of the Special Printings for "stamp gatherers" recorded in the Bill Books, we present condensed tables of the deliveries to the 3rd Ass't. PMG. These have not previously been published as completely since we add a number of listings to those in Luff, 1943. However, we have not endeavored to recompute the issued quantities of the various items based on the 1884 inventory of remainders. This can be done by those interested, using our figures for deliveries and Luff's figures for the remainders.

### Recap of Deliveries of Special Printings for Stamp Gatherers

#### ORDINARIES

##### Issue of 1847

Deliveries	5c	10c
Fiscal year 1875	11,450	10,000

##### Issue of 1851 (perforated)

Deliveries	Denominations	Carriers	
		Eagle	Franklin
1. Fiscal year 1875	10,000 each of 1c, 3c, 5c, 10c, 12c, 24c, 30c, 90c	10,000	10,000
2. Fourth quarter 1875		10,000	10,000
3. February 1881		10,000	5,000
4. August 1881		10,000	

##### Issue of 1861

Deliveries	Denominations
Fiscal Year 1875	10,000 each of 1c, 2c, 3c, 5c, 10c, 12c, 15c, 24c, 30c, and 90c

##### Issue of 1869

	1c
1. Fiscal Year 1875	10,000 also 10,000 each of 2c, 3c, 6c, 10c, 12c, 15c, 24c, 30c, and 90c
2. March 1880	5,000
3. August 1881	10,000
4. August 1882	10,000

##### Issue of 1870

1. Fiscal Year 1875	10,000 each of 1c, 2c brown, 3c, 5c Taylor, 6c, 7c, 10c, 12c, 15c, 24c, 30c, and 90c
2. Fourth quarter	10,000 2c vermilion

3. July 1880	500 each of 1c, 2c brown, 2c vermilion, 3c, 5c Taylor, 6c, 10c, 12c, 15c, 24c, 30c, and 90c (does not include 7c)
4. February 1882	5,000 5c Garfield
5. March 1882	5,000 "
6. December 1883	2,000 2c Washington; 2,000 4c Jackson

*NEWSPAPERS AND PERIODICALS**Issue of 1865*

	5c	10c	25c
1. Fiscal year 1875	10,000	10,000	10,000
2. February 1881	5,000		
3. February 1884	5,000		

*Issue of 1874*

<i>Deliveries</i>	<i>Denominations</i>
1. Fiscal year 1875	5,000 of every denom. 2c to 90c, inclusive; 500 every denom. 1.92 to \$12; 100 " " \$24 to \$60
2. Fourth quarter 1875	10,000 2c; 10,000 3c
3. April 1883	5,000 2c
4. May 1884	5,000 2c; 5,000 4c

*OFFICIALS**Issue of 1875*

1. Fiscal year 1875	10,000 each of all denominations and of all 9 agencies except the dollar State Dept. values, total of 88 different items. 1,000 each for the 4 State Dept. dollar values.
2. Fourth quarter 1875	10,000 1c Dept. of Agriculture 10,000 1c " " Justice 10,000 1c State Department 10,000 1c Executive
3. February 1881	5,000 1c War Department 5,000 1c Navy Department 5,000 1c Executive
4. August 1881	5,000 1c State Department
5. December 1883	5,000 1c Executive 5,000 1c Dept. of Agriculture

*POSTAGE DUES**Issue of 1879*

	1c	2c	3c	5c	10c	30c	50c
1. November 1879	5,000	5,000	5,000	3,000	3,000	1,000	1,000
2. August 1883		5,000					

## Acknowledgments

In closing we acknowledge the assistance of Warren Bower, Gini Horn of APRL, Wm. E. Mooz, Barbara Mueller, and Lou Robbins. Of course, the number of persons over a lifetime is legion, even including Clarence Brazer himself.

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Concluded

## Canadian Firm Sets Up U.S. Facility to Print U.S. Stamps

Gary Griffith, editor of *The U.S. Specialist*, writing in the April 13, 1992 issue of *Linn's Stamp News* reported on the establishment of a U.S. subsidiary of Ashton-Potter Ltd. of Ontario, Canada, producer of 80% of current Canadian stamps. Ashton-Potter America, Inc. is located in Amherst, N.Y., a Buffalo suburb less than ten miles from the Canadian border. There the firm printed the 50-subject U.S. wildflowers stamps of 1992 by offset lithography only.

The Postal Service responded to previous criticism of its policy of awarding contracts for stamp printing to "foreign" firms by stressing that the new Amherst operation creates about 60 American jobs.

The cheap offset lithography-only process, "something of a turning point in U.S. stamp production" according to Griffith, is now acceptable from a security standpoint because of the use of pre-phosphered paper. The chemicals used in the tagging material are difficult for counterfeiters to copy.

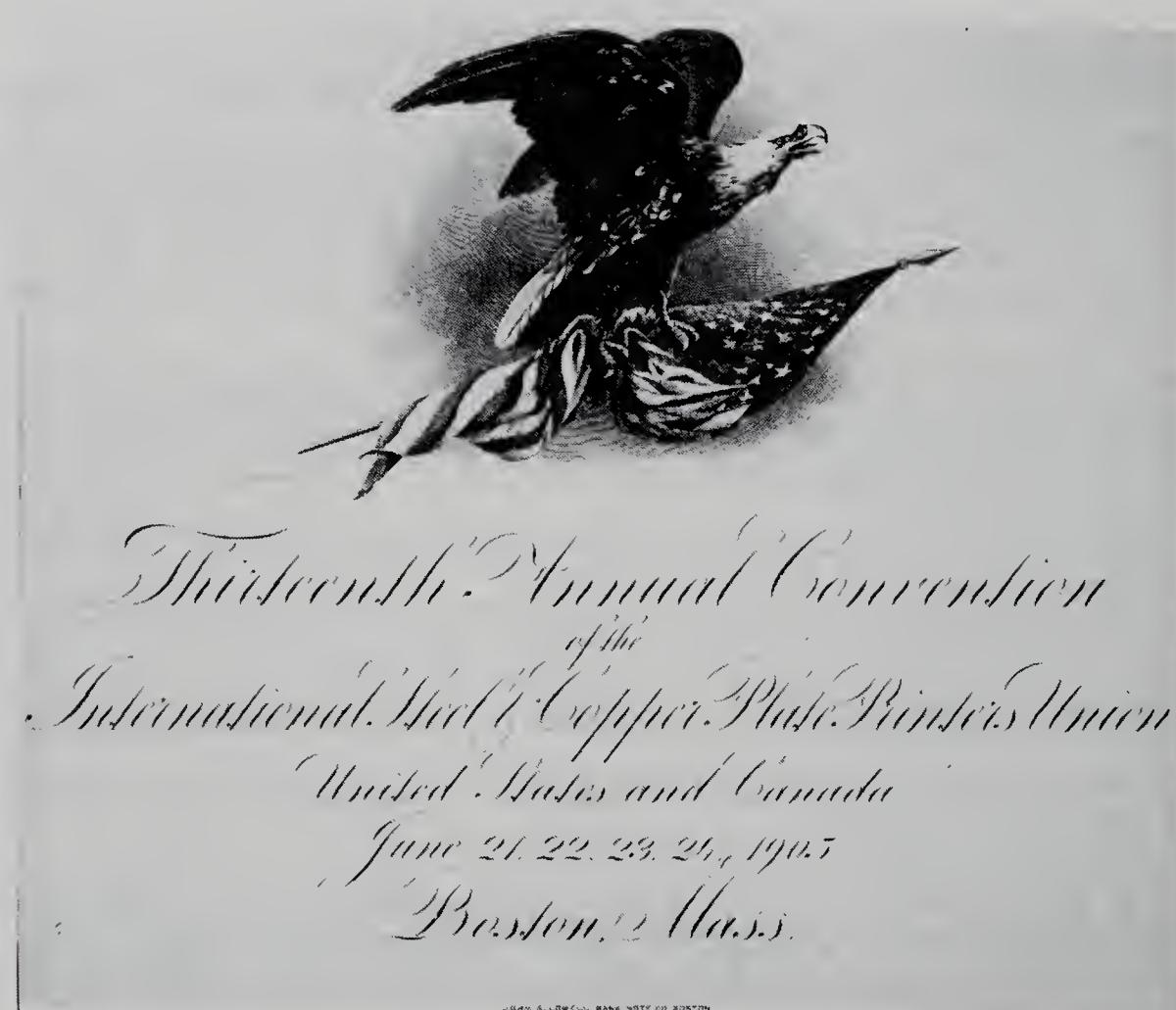


Fig. 1. Early example of a Lowell-intaglio printed invitation.

## A History of the John A. Lowell Bank Note Company

by CURTIS D. RADFORD, MD

**T**HE Fall and Winter 1990 issues of THE ESSAY-PROOF JOURNAL featured articles regarding what little is known of the background and history of the John A. Lowell Bank Note Company of Boston. This author came across additional sources of information regarding the firm's past history and decided to integrate these sources with the previously published historical information.

John A. Lowell was born in Portland, Maine in 1837 (according to Gene Hessler). He served an apprenticeship as an engraver with his father who was in the silverware and jewelry business in the Portland area. In 1858, the younger Lowell went out on his own and traveled to Boston. It was there that he established himself in business on the corner of Summer and Washington Streets, later known as Shuman Corner. Initially he did engraving work for a variety of large jewelry establishments. He continued in the jewelry engraving business for a number of years. Subsequently he added additional services including the making of wedding and society invitation cards and became a pioneer in designing and engraving monograms, doing the work personally. Eventually he became involved in the engraving of steel and copper plates with much more elaborate designs, accomplishing this by learning a new trade with much hard practice at home in the evening after a hard day's work.

The John A. Lowell firm grew quite rapidly, in part due to being located in a fashionable area of Boston. Eventually it abandoned jewelry engraving and became solely involved in the plate printing business. At this time the firm was known as John A. Lowell and Company. Its reputation had developed to the point that the firm's name was synonymous with excellence of design and workmanship. Lowell continued to do virtually all of the designing and engraving. As he added additional engravers, he saw to it that his designs were prepared by the best artists of the day and that his engravers followed copy exactly.

Lowell also recognized the immense potential of steel and copper printing for commercial work. Hence his firm developed the first collar B plate press, which was known in the trade as the Bates press. This press was used for dry printing, which was a considerable advancement over the traditional wet printing of the past.

John A. Lowell early on became involved in the Boston Society. He was one of the pioneers of the new sport of baseball. In 1861, he organized a baseball club called the Bowdoin. This club was later renamed the Lowell Club. He was also an expert marksman and enjoyed rifle practices and recreation. Additionally he was involved in a variety of organizations associated with the arts, music, and literature, being an active singer for over two decades.

In 1872, the Great Boston Fire destroyed everything Lowell possessed with the exception of some 10,000 or more plates that he was able to save from destruction. Within one week from this disastrous fire, John A. Lowell and Company was once again able to start business with two side presses which had been loaned to them by the American Bank Note Company of New York. In the 1870s, Lowell traveled extensively. He brought back Japanese-style designs which he incorporated into a variety of advertising folders. These became quite popular and he was able to establish agencies for the sale of his products all over the continent, India, Australia, and Europe.

By 1887, the old firm had become known as the John A. Lowell Bank Note Company. It included the following firms in its genealogy by way of acquisition or merger: William Wood Bank Note Company, William H. Brett Engraving Company, John A. Lowell and Company, and Pace and Lowell. At one point the John A. Lowell Bank Note Company was the New England agent for the Continental Bank Note Company. This may have led to the confusion in Brazer's "Historical Catalog" in the *Collectors Club Philatelist* of April 1940 that reported that the John A. Lowell Bank Note Company at one time was either purchased by or amalgamated with the National Bank Note Company.<sup>1</sup> In fact, the John A. Lowell Bank Note Company never became a member of the American Bank Note Company family.

Between the 1870s and the 1920s, many designers, engravers, and printers received their education and reputation as master workmen while working for the John A. Lowell Bank Note Company. Many of these engravers would eventually move on to other bank note printing firms. Examples include Daniel S. Coughlin, an engraver and noted siderographer who joined Lowell in 1887 and later left to the employ of American Bank Note as siderographer until his retirement in 1928. In addition, Joseph J. Rueff, a pictorial and letter engraver, was a designer and superintendent of the engraving department of the Lowell Company and then later went on to work for American and subsequently for himself.<sup>2</sup>

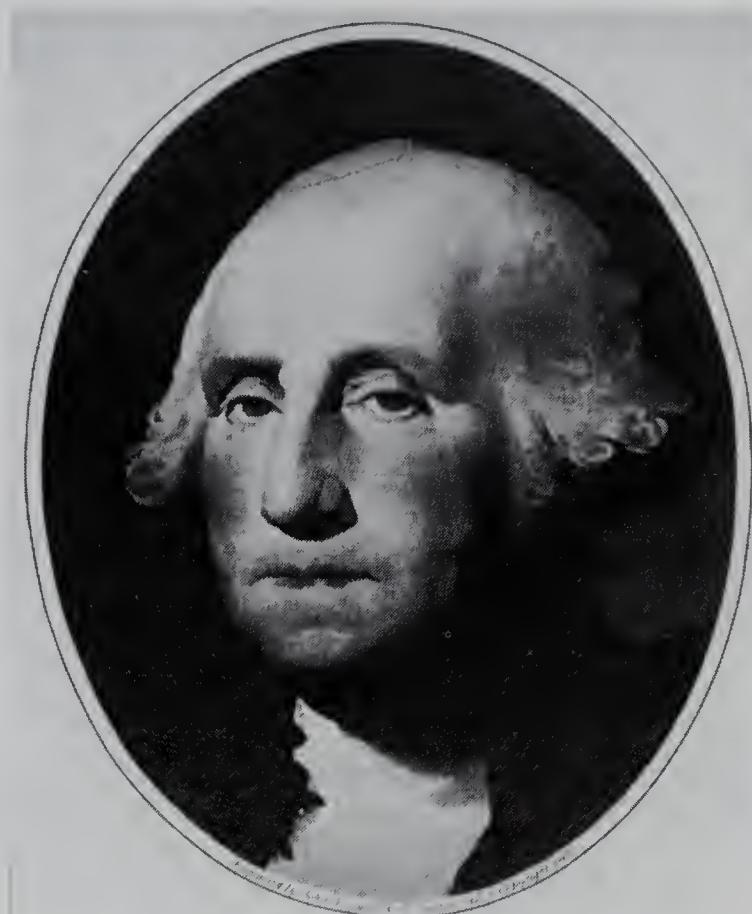
During the Depression in the late 1920s, the John A. Lowell Bank Note Company abandoned the security printing business and focused its attention purely on the sale of stationery. Reportedly during World War II, many of the copper engraved plates dating back to the Civil War period were scrapped for the war efforts. Apparently, however, some of the steel plates were either sold or given away, and are still in existence today. Michael Bean, a plate printer for the Bureau of Engraving and Printing, has privately bought some of the John A. Lowell Bank Note Company plates and uses them to print business cards, special envelopes, letterheads, and souvenir cards on antique presses in the basement of his home.



Fig. 2. Examples of advertising/trade cards by Lowell.



Fig. 3. More examples of advertising/trade cards by Lowell.



WASHINGTON, D.C.

**Fig. 4. Portrait of Washington from a 1901 Plate Printers Union program.**

Following World War II, the John A. Lowell Bank Note Company was purchased by the Norris family, but A. Payson Lowell continued to work for the firm. The engraved stationery business was continued under the direction of head engraver Don Hurd. Subsequent to this, the firm expanded into offset printing and moved to a new suburban plant. By mid-1970, commercial offset printing made up the vast majority of the company's business. At this time the Norris family sold out to the publishing firm of Warren, Gorham, and Lamont. That firm was then sold in the early 1980s to Thomas International, a Canadian conglomerate, which in turn sold the printing and stationery Lowell Company to the Nimrod Press Printers and Engravers Company run today by Walter T. Tower Jr. Nimrod is primarily involved in offset commercial printing but has maintained its engraved stationery division, which continues to do a limited amount of work for banks and law firms printing letterheads, etc. All of the old Lowell staff has gone. One press continues to print engraved letterheads or stationery from plates that are purchased elsewhere.

As mentioned earlier in this article, John A. Lowell and Company initially started out engraving jewelry and doing monograms for stationery. They then expanded into steel and copper plate printing. From the 1860s through the late 1920s, the John A. Lowell Bank Note Company printed a wide variety of letterheads, invitations, advertising cards, stationery, bank notes, stock certificates, tickets, coupons, telegraph stamps, and patent medicine labels. Among this great variety of productions, the firm was well known for artistic steel plate engraved calendars with beautiful designs. In addition, they were known for a beautiful engraving after William Morris Hunt's painting of *The Bathers*.

An early example of a John A. Lowell and Company printed souvenir invitation can be seen in Figure 1. This invitation was for a centennial reception held the 29th and 30th of April 1875 at the Deacon House in Boston. It is engraved in black intaglio on blue paper. A variety of printing companies, railroads and even churches would use John A. Lowell and Company printed cards for advertising. Such advertising or trade cards are illustrated in Figures 2 and 3.

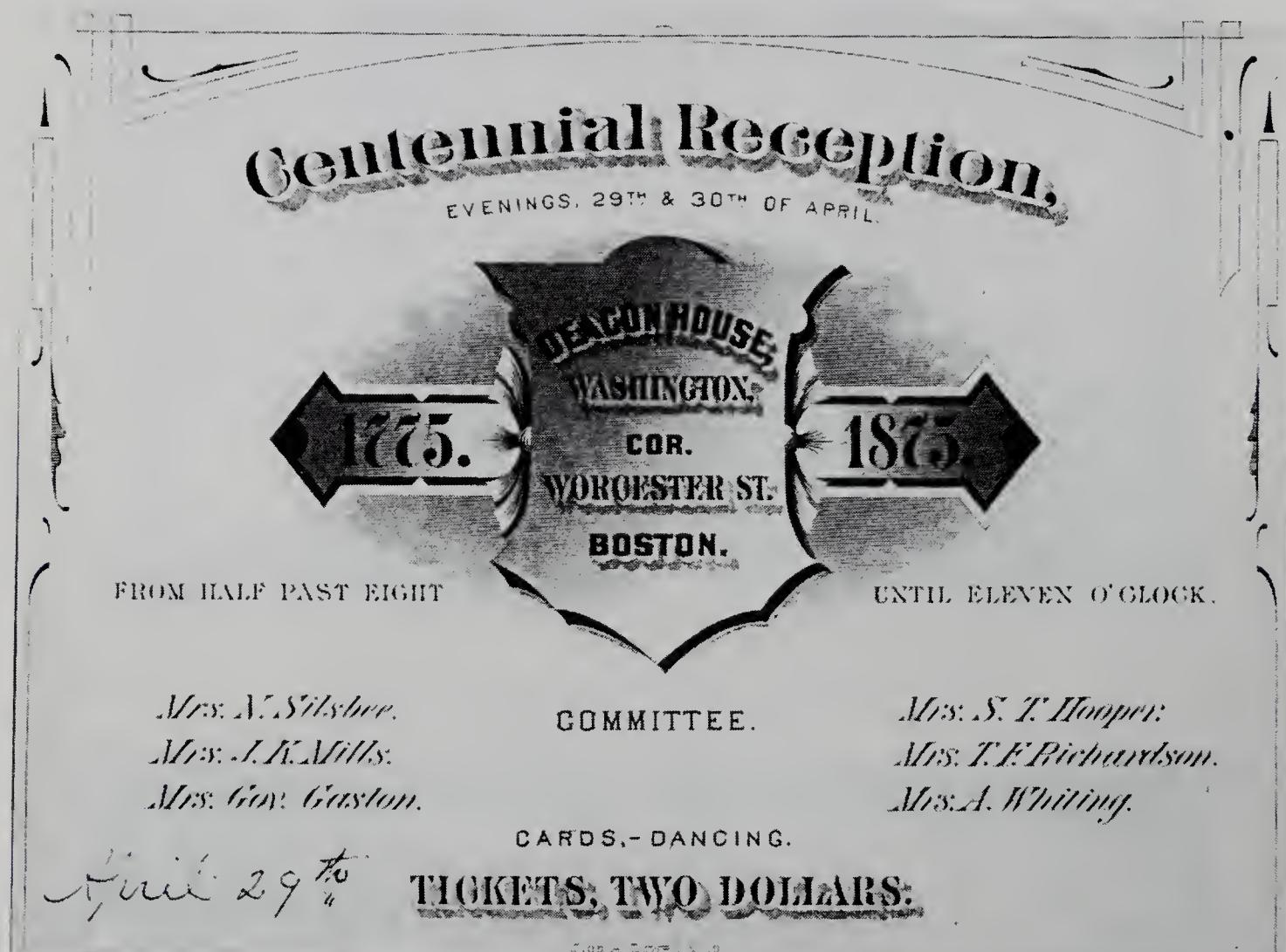


Fig. 5. Frontispiece from a 1905 union convention book.

Employees of the John A. Lowell Bank Note Company had become active in the International Steel and Copper Plate Printers Union by the turn of the century. Illustrated in Figure 4 is a portrait of George Washington, printed by the firm, that was featured on the cover of a 1901 Plate Printers Union souvenir program. The back cover of this program featured a vignette of an eagle perched on a flag that is identical to that shown in Figure 5, which is the frontispiece from the convention book for the 13th annual convention of the International Steel and Copper Plate Printers Union Convention of 1905 held in Boston. As one can see from these engravings, the quality of the John A. Lowell engraving and printing was similar to that of other security printing firms of the day, such as American Bank Note. Figure 6 features another engraved print that was included in the 1905 Plate Printers Union Convention Book. It consists of a large vignette of sheep lying under a tree.

The John A. Lowell Bank Note Company printed an interesting souvenir autograph book for the Baltimore & Ohio Railroad. This booklet can be seen in Figure 7 and features a vignette of George Washington with a fancy decorative border in black intaglio on glossy white stock. The back cover of the booklet features the logo for the B & O Railroad. Inside the booklet are 36 pages with gold-trimmed edges featuring advertising for the railroad and space for auto-



Fig. 6. Decorative print from the 1905 book.

graphs. The most recent John A. Lowell Bank Note Company printed engraving in this author's collection can be seen in Figure 8. This card features a vignette of Abraham Lincoln with a fancy engraved border in black intaglio on cream colored stock. Apparently a set of these engraved cards was printed in 1910 of each of the presidents of the United States up until that time. Illustrated in Figure 9 is the engraved card featuring the vignette of William McKinley. This particular example was printed from the original plate on an antique press in 1991 by Michael Bean. The original purpose for printing the set of presidential engravings is unknown. They were probably used for advertising or trade cards. They may also have been used as book plates.

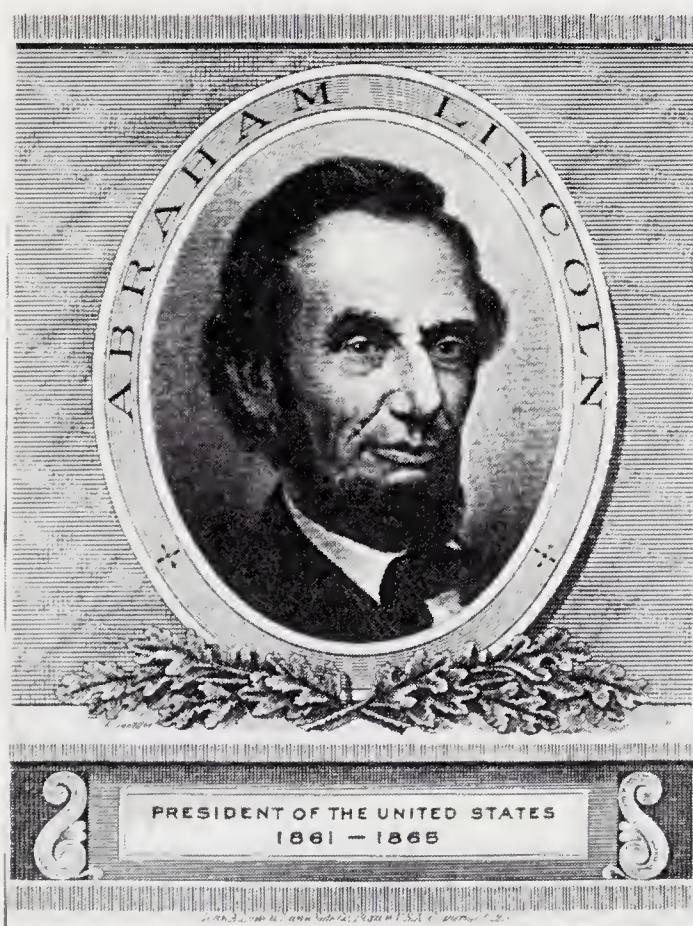
In summary, the John A. Lowell Bank Note Company (and its predecessor) was founded in Boston in 1858 by John A. Lowell. The firm progressed from the engraving of jewelry and stationery to the engraving and production of steel engraved stock certificates, bonds, and other commercial printing. At its peak, the company had in its employ a number of noted engravers and had in operation as many as 20 plate presses. Today, the John A. Lowell firm has been incorporated into the Nimrod Press, which maintains a small engraved stationery division that continues to do work for a variety of law firms, banks, etc. Engraved plates are prepared elsewhere and are then purchased by Nimrod and printed on one remaining intaglio printing press. Hence the majority of the engraving and printing business once done by the John A. Lowell Bank Note Company appears to be the casualty of the high cost of intaglio printing and today's computerized society.

One has to wonder the fate of today's security printing firms. Stock certificates are being replaced by computer printouts, stamps are being replaced by meters, and paper money is being replaced by credit cards. Hopefully the private security printing firms will be able to diversify enough in order to stay in business while at the same time maintaining their capabilities for high quality, intaglio, anti-counterfeit printing. The question remains, however, whether there will be

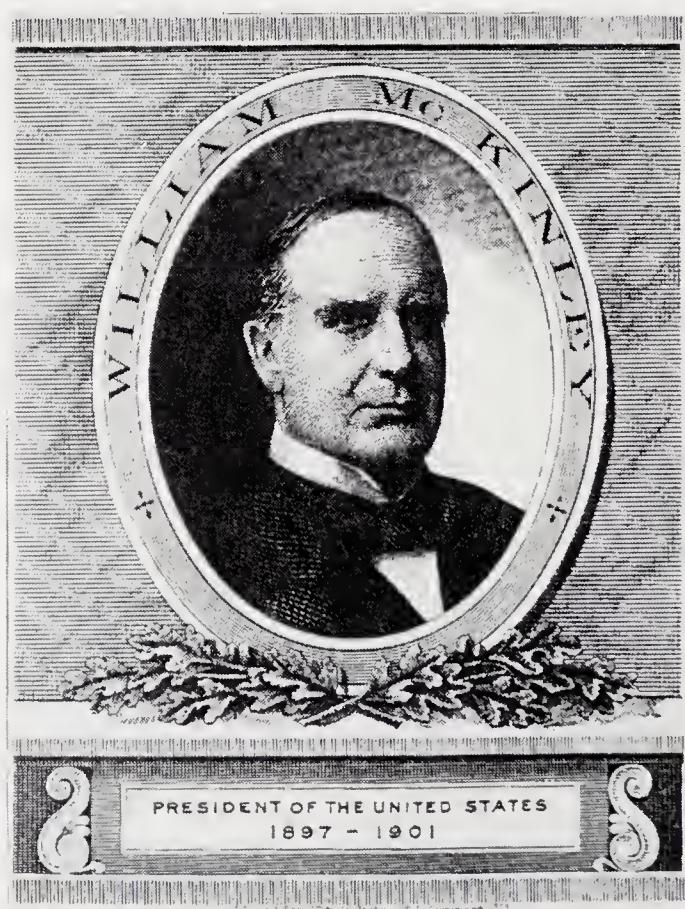


THE A. LOWELL BANK NOTE CO. DESIGN

**Fig. 7. Washington in a decorative border from a Baltimore & Ohio Railroad souvenir booklet.**



**Fig. 8. Portrait of Lincoln from a 1910 set of presidential cards.**



**Fig. 9. Portrait of McKinley from a plate in the 1910 set but printed privately by Michael Bean in 1991.**

enough need in the future for intaglio printing in industry to prevent the extinction of the art of intaglio engraving and printing.

### Sources and References

Biographical sketch of the John A. Lowell Bank Note company, with illustrations of printing a large picture 24×54 inches in size. From an issue of the *Plate Printer*, a union publication printed in the early 1900s. “‘Solicitation Sample’ Stamp Attributed to John A. Lowell Bank Note Company,” by Barbara R. Mueller, *The Essay-Proof Journal*, Vol. 47, No. 3, 1990, pp. 123–125. “New Light on The John A. Lowell Bank Note Engraving Company,” *The Essay-Proof Journal*, Vol. 47, No. 4, 1990, pp. 186–187. Private correspondence from Michael Bean, Olney, Maryland.

### Footnotes

1. According to the records of Gene Hessler, in 1869 Lowell and lithographer A. Brett acted as agents for the National Bank Note Co.
2. Gene Hessler also noted in his records that pictorial and portrait engraver Charles Burt also worked for Lowell. Burt, 1823–1892, worked for Rawdon, Wright, Hatch & Edson, American Bank Note, and the Bureau of Engraving and Printing.

## Literature in Review

*The Micarelli Identification Guide to U.S. Stamps, Regular Issues 1847–1934*, by Charles N. Micarelli. Published 1991 by Scott Publishing Co., Box 828, Sidney, OH 45365. Hardcover, 156 pages, \$34.95.

Anything that helps with the difficult task of differentiating among the many varieties of U.S. definitive stamps is a welcome addition to philatelic literature, so this 1991 edition of the Micarelli guide is worthy of careful analysis. There are those who say it does not go into enough detail and others who claim that it doesn't live up to its name since it omits the relatively easy (except for the 15c) 1869 series and the 1890 small banknotes. But on the whole it probably meets the average buyer's expectations and needs.

However, I regret that the  $7\frac{1}{4} \times 10\frac{1}{4}$ -inch format does not follow that of the earlier 1979 edition, which was spiral bound with  $8\frac{1}{2} \times 11$  pages. That book was so easy to use as one worked with stamps in an album. But graphics and layout are greatly improved in the 1991 edition, reflecting the use of computer-based technology. The book has the look and feel of a school text, reflecting, perhaps, the academic background of its author. Although there are no substantive changes in the information base, a page-by-page comparison between the two editions shows many small, unobtrusive additions and/or corrections.

There are no specific essay/proof applications, and undoubtedly super specialists will find statements not to their liking or controversial, but this book really deserves to be incorporated in some way directly into Scott's U.S. “Specialized” Catalogue. The presentation of information in charts and tables is the way the much-acclaimed German catalogues are produced. This system not only aids comprehension, eliminating the need for much verbiage, but it saves space as well. One may debate the publisher's statement that “when it comes to identification of early U.S. issues, Micarelli picks up where the U.S. Specialized Catalogue ends,” since there's not that much new information, but because of the layout, what already exists in the catalogue becomes much more accessible via Micarelli.

BRM



Fig. 1. Proofs of poster stamps in three different languages advertising Delandre's "war stamps."

## "Delandre" Essays and Proofs

by PETER COLLINS

COLLECTORS of World War I material who are also interested in Cinderellas, i.e. non-post office productions of stamps (or, more properly, labels or vignettes) are familiar with patriotic regimental and charity labels produced by Delandre in the period 1914–18. "Delandre" was born in the 1880s as Gaston Fontanille. After a checkered career, he persuaded a number of friends upon the outbreak of World War I to finance a project for publishing "War notes" and maps. Running into trouble with this producton, he turned to printing "War stamps" with the intention that they should be used on correspondence by personnel of the various regiments represented on the vignettes. He styled himself General Director of the Administration of War Stamps, but the French government refused to recognize the stamps as having any status and the miliary censor prohibited their use by the troops, but Delandre advertised his war stamps for public sale and, in the great wave of patriotic enthusiasm sweeping all countries engaged in the war, they found a ready sale.

A number of leading artists and military experts had been commissioned to design the stamps, and a collection of essays and proofs, hitherto unknown, has recently come to light with many hundreds of essays and proofs, and thousands of the issued vignettes.

The French Red Cross gave Delandre some genuine legitimate commissions to produce charity labels which, no doubt, enhanced his prestige. Many issues were produced in panes and sold in booklets. Examples of these are well represented in the collection and there are many labels in attractive, colorful stamp format bearing the Red Cross and the name of some community which was apparently raising funds to support the organization. These included Alexandria, Dakar, Johannesburg, Marrakesh, Melbourne, Quimper, Santiago, Buenos Ayres, and Valais. Delicate hand-painted, miniature, stamp-size essays for these and many others were prepared, with also a spectacular 2 1/8" by 4" multi-color essay showing kangaroos and cockatoos for Sydney; as with many other items there are color proofs in actual size imperforate in each of the colors in which the final issue appeared.

Great Britain is represented by stamp-size, hand-painted essays for both military and naval themes, some marginal copies bearing manuscript notes of instructions to the printer; there also



Fig. 2. Large hand-painted, multi-color essays for Sydney, relating to the Australian Red Cross.



Fig. 3. Serbian hand-painted essays depicting military units.



Fig. 4. Hand-painted essay in post card size for Great Britain.

are paste-up sheets showing the layout of the printed product with imperforate proof sheets. Two other fine hand-painted essays are in roughly post card size and represent the Prince of Wales's Royal Lancers and the Queen's Own Yorkshire Dragoons. Plate proofs of the completed design accompany both these essays.

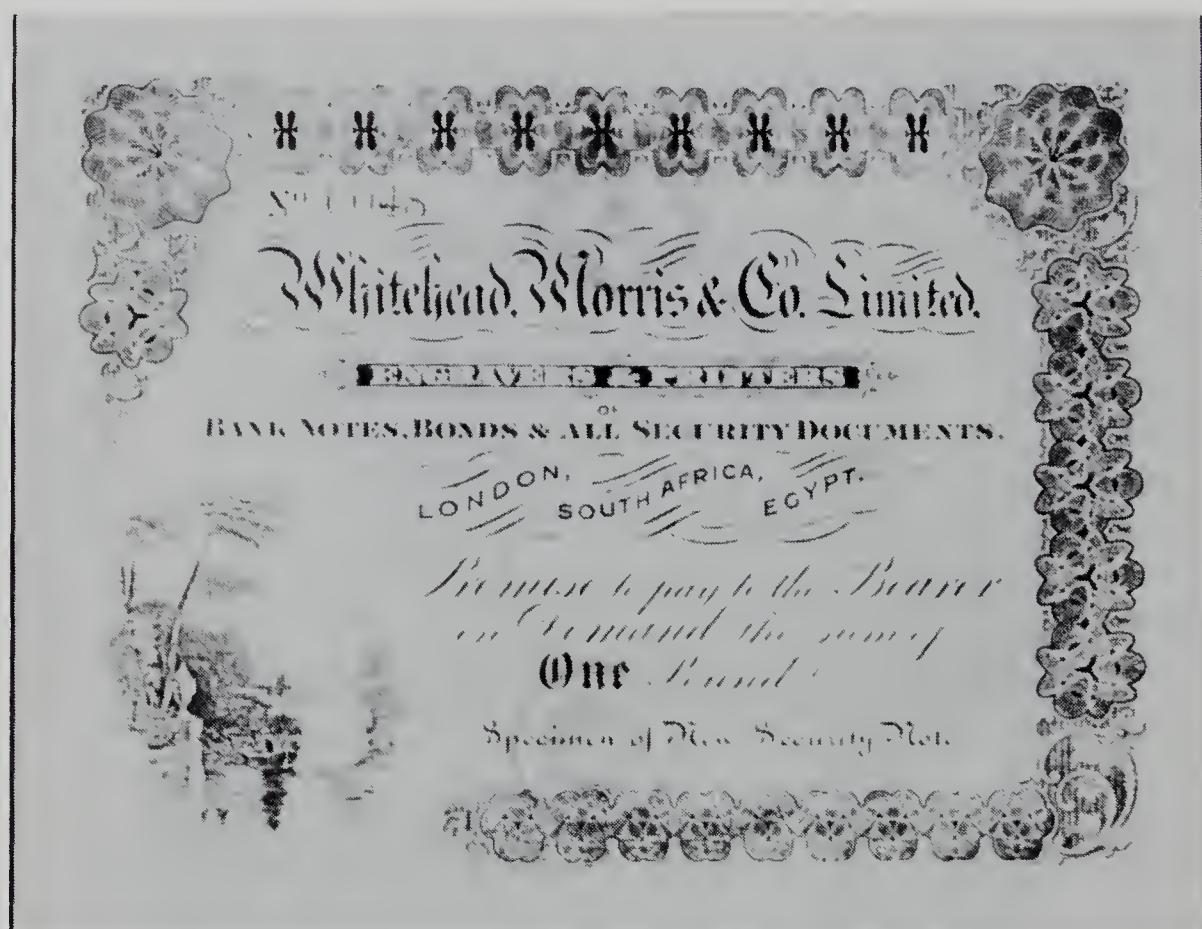
There is rather similar coverage of France including a series of figure studies for standing soldiers, each about six inches high. Essays for Serbia comprise six hand-painted color cartoons four times actual size depicting cavalry, infantry, and artillery units. There are also plate proofs of the issued items including prints in black.

Essays for United States patriotic labels are in the form of photographic prints with white, hand-painted lettering; designs are taken from portraits of Franklin and Washington or from the designs on contemporaneous magazine covers. This collection also contains labels relating to War Loans and savings, Peace propaganda, patriotics, and pro-German sympathizers' publicity.



Fig. 5. A figure study for a French "war stamp."

(The collection described here was sold at a Christie's Robson Lowe Bournemouth sale on June 7, 1990. The delay in reporting on it was occasioned by the death of Mr. Collins, the author, who was a long-time associate of Robson Lowe in the publication of *The Philatelist* and a prominent "Cinderella" collector.)



## Whitehead, Morris & Co. Sample Note by Newfoundland's Stamp Contractor

by BARBARA R. MUELLER

In an article I wrote for the *International Bank Note Society Journal*, Vol. 30, No. 3, 1991, in response to a report of a sample book of the security printer Whitehead, Morris & Co., I described the firm's work, especially in reference to Newfoundland stamps. To recapitulate, according to Robson Lowe writing in *The Encyclopedia of British Empire Postage Stamps*, Vol. V,

"Whitehead, Morris & Co. Ltd. were the contractors who had, up to this time, held the contract for printing Newfoundland Government bonds. On securing the stamp-printing contract, they subcontracted for their production. This arrangement probably continued up to 1930 or later."

For that 1910 "Guy" issue, Whitehead, Morris brought in Macdonald & Sons to engrave the dies and plates and A. Alexander & Sons, Ltd. (both comparatively minor firms) to print the engraved stamps. Whitehead, Morris themselves undertook the printing of the lithographed stamps in the series, although it was the first time they attempted this method and the results were faulty.

For subsequent issues—the 1911 Royal Family issue (Scott types A56–66), the 1919 Trail of the Caribou issue (Scott types A67–68), and the 1928 regulars (Scott types A84–96), Whitehead, Morris subcontracted with De La Rue for most of the engraving and printing. They also subcontracted for postal cards in 1911 and reply letter cards in 1923.

However, in the world of paper currency, reference to Whitehead, Morris is found in the book *The Currency and Medals of Newfoundland* sponsored by the J. Douglas Ferguson Historical Research Foundation. Among the private bank note issues the names of American Bank

Note Co.; Perkins, Bacon; and British American Bank Note Co. appear as imprints. The first two mentioned also appear on some government notes. But in the period of the "cash note" issues of 1910–14, Whitehead, Morris are encountered as printers, along with such interesting sidelights as the cost of the notes (1½ pence, later reduced to 1¼ pence each) and public dissatisfaction with both design and durability.

To supplement those remarks, we are now able to illustrate, courtesy of Mike Crabb, a sample or test note of Whitehead, Morris. On it they style themselves as "engravers & printers of bank notes, bonds, & all security documents." Stamps are not mentioned. Offices in London, South Africa and Egypt are listed. At the bottom is the legend "specimen of new security note." There is no date and the new security feature is not immediately apparent. At lower left there appears to be a lightly engraved waterside scene with a small boat. Traditional bank note scroll and rosettes form the rest of the borders but in the top sector there are darker, H-shaped devices laid over the scrollwork. In any case, this sample adds something to our knowledge of an obscure security printer.

## The Status of the Bierman 5c and 10c 1847 Essays—Again

In response to a brief report in *Journal* 192—"U.S. 1847 Essays Sell at Lower Price at July 1991 Auction"—Dr. Stanley Bierman, current owner of the items writes as follows:

"It might be of some interest for your readership to know that the models for the U.S. 1847 were offered by myself at the July 15, 1991 Superior Auction Galleries in the hope and expectation that they would find a new home with an interested party, and the receipts of the sale turned over to Father Flanagan's Boys' Home. Such was not the case. The pair failed to receive a bid, and the unquieties (a Norman Williams' neologism) were bought back as unsold.

"My article in *Essay-Proof Journal* Vol. 42 (2):52–61 (whole #166) second quarter 1985 which documented the provenance and authenticity of these two unique pieces still stands. I have as yet to read a publication from an authoritative source challenging any statement made in my article on 'An Inquiry Into a Group of Original Drawings for the United States 1847 Issue.' I have only heard from second-hand sources that the legitimacy of the premier U.S. essays have been questioned based, I suspect, on a certificate from the Expert Committee of the Philatelic Foundation which declined an opinion 'due to a lack of sufficient documentary substantiation'."

Dr. Bierman also submitted the items to Professional Stamp Expertizing of Coral Gables, Florida, which in certificate PSE 14335 stated that "it is (sic) genuine essays or models of an undetermined issue, 'X' model with vignette replaced from originally discovered state."

Dr. Bierman further commented:

"I find the conclusions by the Philatelic Foundation absurd, and impossible to accept given the careful documentation in my article of the passage of these rarities from Brazer to Dick to Pope to Bierman. Does the Philatelic Foundation choose to challenge Mr. Brazer's authority in the matter of designating the two as the 'Essays for 1847 Contract by Rawdon, Wright, Hatch & Edson?' Do they suggest exclusion of these pieces in Brazer's 1941 *Essays for U.S. Adhesive Postage Stamps*? My anger and consternation in the matter of the Philatelic Foundation is quite transparent!"

"Failing to find a home for what I believe to be the most important U.S. essays extant, it is my expectation in the next year or so to donate the pair of U.S. 1847 5c and 10c models to the new Smithsonian Postal History Museum."



## 1992 British Pound Value Stamps Incorporate Bank Note Anti-Forgery Techniques Also Utilize Protective Perforations

On March 24, 1992, Britain began using a revolutionary design innovation which puts high value stamps in the same security league as £1,000 bank notes. A special ink is used on four high value stamps to make the Queen's head appear to change color, as in a hologram. This technique has so far been unique to a handful of high value foreign bank notes and documents. The Queen's head changes color from gold to green under different light conditions, making forgery prohibitively difficult.

It is the first time the ink has been used anywhere in the world on postage stamps, and the move is seen as part of a drive to keep Royal Mail in the lead on stamp design. The four stamps feature UK castles and are based on photographs by one of the Queen's sons, the Duke of York. They range in denomination from £1 to £5.

David Lane, General Manager, Royal Mail National, said: "Royal Mail leads the world in stamp design. This latest initiative with an ink previously used on bank notes worth £1,000 and other high value documents, will keep the UK in the forefront of developments. We do not have a forgery problem at the moment, and we have taken this step to remain one step ahead of the increasing sophistication of color reproduction. This is a security development not only for today but for the future."

"As an added advantage, the stamps are also environmentally friendly. The printing process omits the use of an optical brightening agent, which is a pollutant chemical," Lane concluded.

The new stamps also feature a change to the perforation pattern round the stamps. Varying the perforation design with notches, while maintaining the ease of tearing, makes an added security feature which is hard to copy.

The first high value definitive stamps of the Queen's 40-year reign were issued in 1955, and became known as the "Castles High Value" stamps. They featured a portrait of the Queen by Dorothy Wilding and a royal castle representing each part of the UK.

In 1988, a new set of "Castle" stamps was issued to recreate the spirit of the earlier stamps and feature the castles of Carrickfergus (£1), Caernarfon (£1.50), Edinburgh (£2) and Windsor (£5). They have been printed by Harrison & Sons Ltd. in intaglio sheets of 100 on unwatermarked paper.

## L.N. Williams Comments on Maltese Revenue Die Proofs

On page 176 of *Journal* 192, 4th quarter 1991, we showed two Waterlow die proofs of what were described in a Christie's sale catalog as Maltese revenue stamps inscribed M.M.D.N.A. and picturing a nursing sister. Through the courtesy of L.N. Williams, we now have the complete story of these items, which are not really fiscals:

The Malta Memorial District Nursing Association, which was the subject of the two designs illustrated on page 176, was founded on the initiative of Capt. Robert Ingham MBE LLD (Honoris Causa, Malta) on September 1, 1945 to serve as a living memorial to those who fought and suffered and gave their lives during the "Second Great Siege of Malta 1940–1943." (The first siege was in 1565, when the Turks made an unsuccessful attempt to invade the island.)

Also the association's aim was to fulfill a much needed service of district nursing in Malta and Gozo.

Queen Elizabeth II became a Royal Patron of the Association, even before she ascended the throne. As Princess Elizabeth she visited the Association in 1950 and was Patron from 1950 until her accession in 1953 when the Royal patronage continued, until it was taken over by the President of the Republic of Malta.

Six Queen's Nurses had been sent to Malta in 1947 by the Queen's Institute of District Nursing in London. They are said to have been sent through the influence of Queen Mary, the widow of King George V.

In honour of the founder and in recognition of his work, the association uses his family shield. In semi-technical terms it is "A Cross Moline on a shield of green and gold" and the motto is "In Veritate Victoria." The shield, as the Association's logo, is incorporated in the belt buckle which qualified MMDNA nurses wear with their uniform.

In heraldry, the Cross Moline is the cross of the eighth son. It is said—in *Boutell's Heraldry* by J.P. Brooks-Little (1983) page 50—to have derived its name and form from the iron at the centre of a millstone. In the design, the Cross Moline appears at the top right corner.

When I was inquiring about the design elements in 1985, the general director of the Association, Major Maurice G. Agius informed me that the nurse on the stamps was in fact wearing a hospital uniform and not one worn by nurses visiting patients at their homes. "At a guess," he added, "she probably came out of a U.K. magazine."

The stamps were printed on March 1, 1946. According to a note in *The Philatelist* for August 1979 (vol. 75, p. 339), the stamps were issued as a receipt for money paid for members' subscriptions, either as a yearly amount of five shillings or else every quarter at the rate of one shilling and three pence.

The 1/3 was printed in orange and the 5/- in deep green, 100,000 of each. Later a reprint in dark blue was made as a sample of Waterlow's work; they were overprinted diagonally "WATERLOW & SONS LTD. / SPECIMEN."

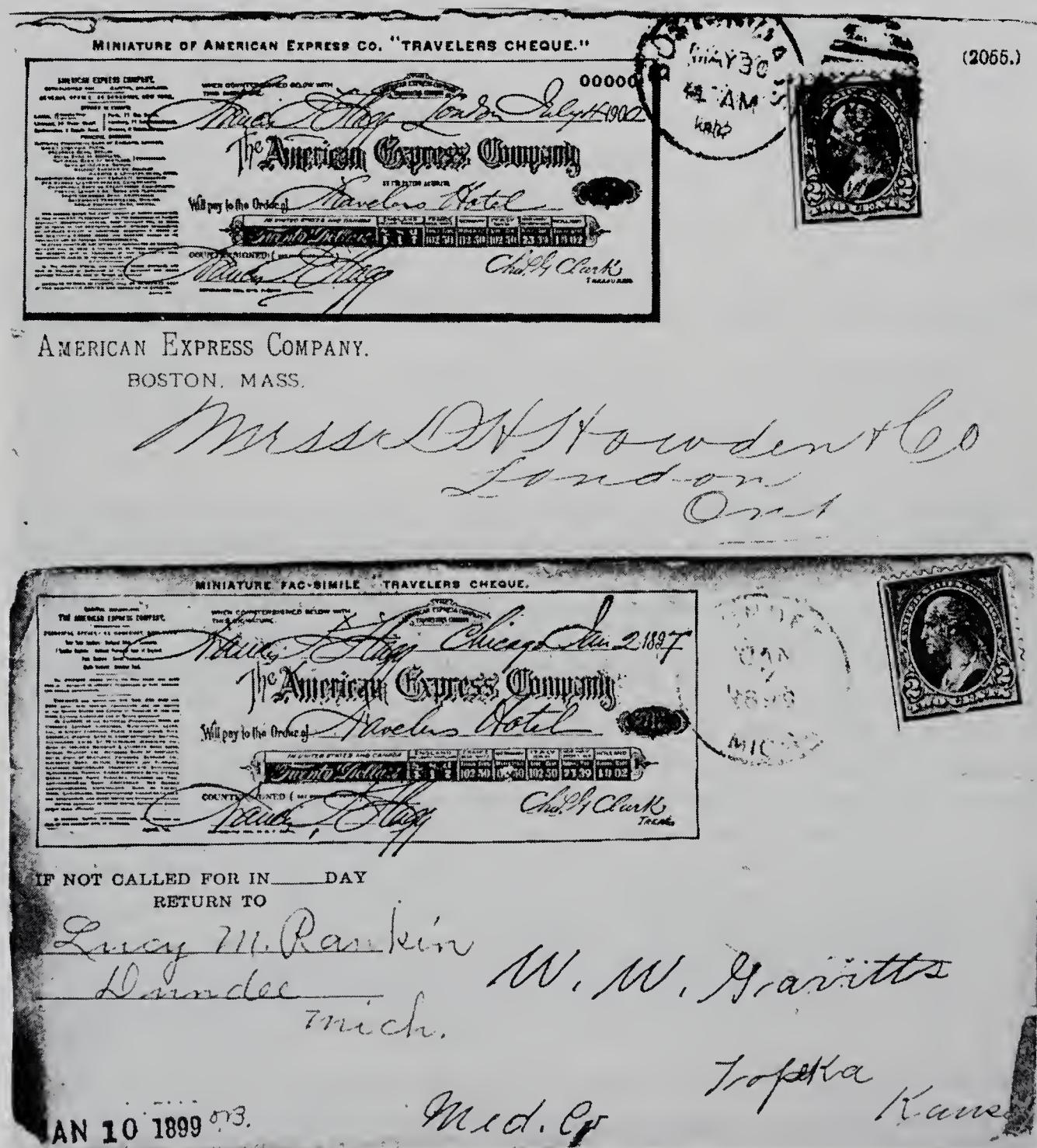
## Syngraphic Sidelines

### American Express Travelers Cheques on Advertising Covers

As noted in the previous issue, *Journal* 193, p. 42, there are increasing areas of convergence between philately and syngraphics, including money orders, postal or otherwise. Shown there were two advertising covers of the American Express Co. which illustrated "miniature facsimile" money orders. Now long-time EPS members and syngraphist Forrest Daniel, an archivist from Bismarck, N.D., submits two similar covers of the last decade of the 19th century and first of the 20th which show miniatures of American Express travelers cheques.

The advertising corner cards are not identical in inscriptions, with the 1899 version having no serial number and the 1902, a 00000 number. Both are made out to "Travelers Hotel." The \$20 denomination is visible on the 1899 cover but not on the 1902. The latter also has this inscription on the back in a blue matching that of the illustrated front:

For making remittances by mail, anywhere, employ American Express Co's money orders or foreign checks. When traveling in any part of the world carry this Company's travelers cheques or letters of credit.



## American Express Travelers Cheques on Pakistan Stamp

American Express travelers cheques continue to show up in philately. Denise Hatton, writing in her "World of New Issues" column in *Linn's Stamp News* of Feb. 3, 1992 has noted, "There's a new Pakistani stamp you shouldn't leave home without." This is a 7-rupee commemorative for the centennial of American Express travelers cheques. Mrs. Hatton also observed that there is no clue on the stamp or in a new issue announcement of why Pakistan chose to salute this event. "As far as I know, no other country issued a stamp for the anniversary," she wrote.

The long, narrow stamp (Scott 759) was released Dec. 26, 1991 and will remain on sale until June 25, 1993. The design features the familiar AE logo on the left with two overlapped cheques on the right. In the background is the first cheque cashed by William C. Fargo on Aug. 5, 1891 in Leipzig, Germany. In the foreground is a current \$100 cheque with an inscription for the 100th anniversary.

The Pakistan Post Office announcement gives a brief history of AE travelers cheques as contributed by American Express Bank Ltd. in Karachi:

In 1891, the president of American Express Co., James C. Fargo, returned to the United States from a journey to Europe where he had experienced difficulties with reimbursement of his letter of credit from foreign banks.

Upon his return to America he summoned his manager, Marcellus Berry, and instructed him to create a negotiable instrument that would be as widely accepted internationally as cash, yet safer.

Marcellus Berry worked on this for months and finally came up with the solution. He had the idea of requiring two signatures to validate the check.

This idea is so simple yet so effective that after 100 years it has not become obsolete. Since the past 100 years, the traveler's check product has been a symbol of security, refundability and convenience.

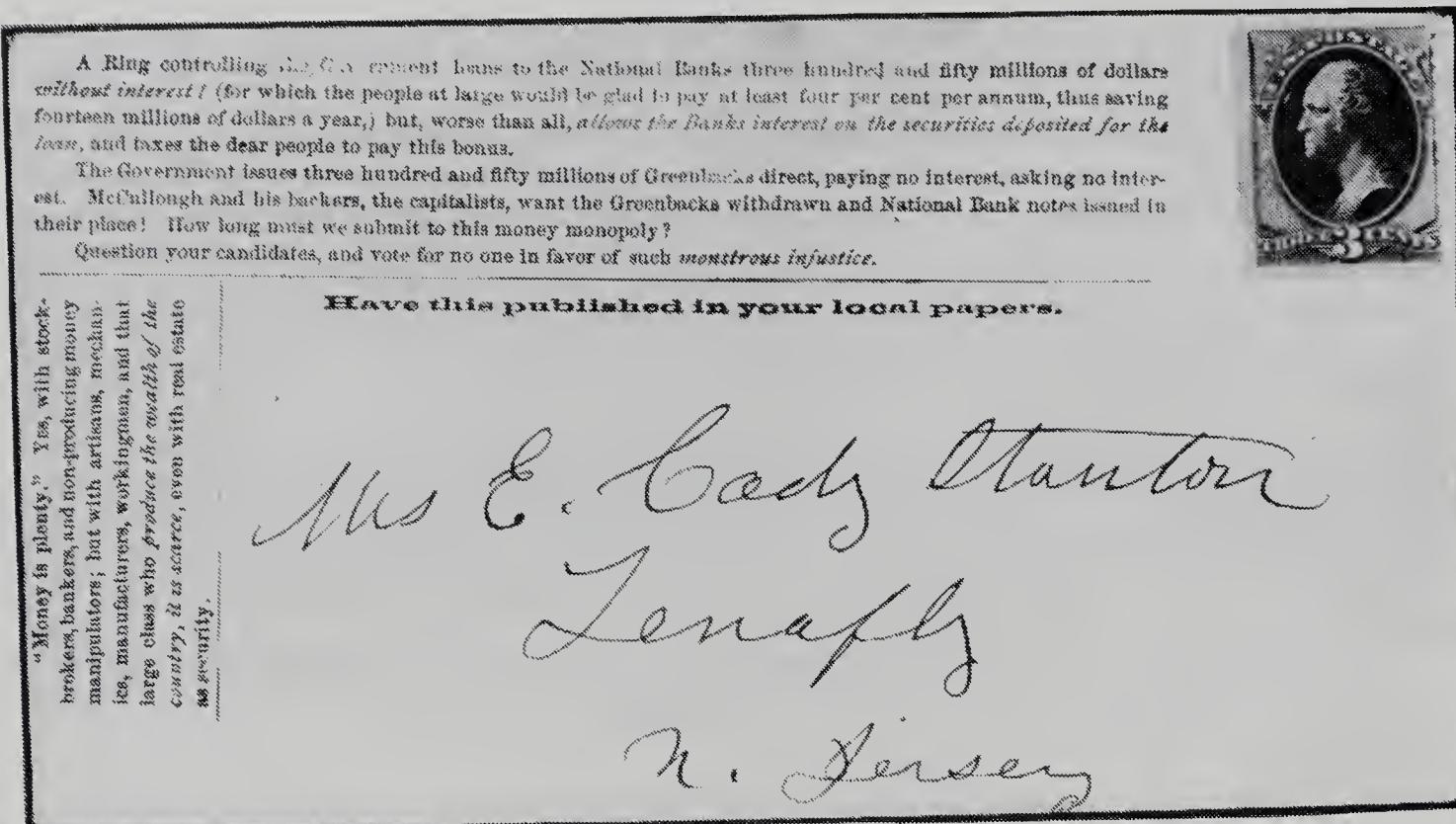
## Texas Firm Establishes French Subsidiary to Make Security Printing Equipment

A subsidiary of a Texas firm has been established in France to make and market paper money and security printing systems in Europe, according to a report in the April 27, 1992 issue of *Coin World*.

On Jan. 30, 1992, Stevens Graphics Corp. of Fort Worth, Texas set up Stevens Security Systems S.A. in Paris. It also acquired the interest of Molins PLC, a company with which Stevens formed a joint venture in July 1991. Under that arrangement the Bank of France signed a contract for the new firm to manufacture two Single-Note-on-Web printing presses, with shipment in 1993.

The so-called "SNOW" system is a narrow-web bank note printing system which complements the Alexander Hamilton note system designed and made for the Bureau of Engraving and Printing. That high-volume, four-note or wide-web system is now being tested at the BEP in Washington but is not being used for production.

The chairman of Stevens, Paul I. Stevens, also announced that the company has acquired exclusive licenses to manufacture and market all the product elements required to quote and provide a total system package for the production of bank notes. The various product elements include engraving machinery, automatic inspection equipment, and finishing machines.



## Pro-Greenback Cover with Woman's Suffrage Connection

Collectors of U.S. paper money frequently encounter propaganda notes pro or con on the issue of "greenbacks" and/or National Bank Notes. The cover shown here, with an uncancelled stamp, evidently was used by pro-greenback forces in political campaigns. It was addressed to Elizabeth Cady Stanton, noted 19th century social reformer and leader in the woman's suffrage movement. On the back is a notation "S.B.A. to E.C.S. (never sent) Sept 22/74." Could "S.B.A." mean Susan B. Anthony, a contemporary of Stanton's? One wonders who inscribed this notation, which appears to be in the same time frame and bears a resemblance to the handwriting on the front.

The message on the cover, printed with the exhortation "Have this published in your local papers," reads:

A Ring controlling the Government loans to the National Banks three hundred and fifty millions of dollars *without interest!* (for which the people at large would be glad to pay at least four per cent per annum, thus saving fourteen millions of dollars a year,) but, worse than all, *allows the Banks interest on the securities deposited for the loan*, and taxes the dear people to pay this bonus. The Government issues three hundred and fifty millions of Greenbacks direct, paying no interest, asking no interest. McCullough and his backers, the capitalists, want the Greenbacks withdrawn and National Bank notes issued in their place! How long must we submit to this money monopoly? Question your candidates, and vote for no one in favor of such *monstrous injustice!* "Money is plenty." Yes, with stockbrokers, bankers, and non-producing money manipulators; but with artisans, mechanics, manufacturers, workingmen, and that large class who *produce the wealth of the country, it is scarce, even with real estate as security.*



## Swedish Engraver Slania Honored on 70th Birthday with Special Souvenir Sheet

On October 5, 1991, Sweden released an impressive tribute to its famed Polish-born court engraver Czeslaw Slania for the occasion of his 70th birthday. Like the person who selects his own gift, Slania engraved the souvenir sheet which consists of four entities. At the bottom is the largest stamp ever produced for Sweden. Measuring 75×43 mm, this 10 kr. depicts part of the coronation scene of Gustav III in 1772 as painted by Carl Gustav Pilo in 1777. Spread above this steel gray engraving at right and left are two conventional-sized stamps in the 10 kr. denomination. One is blue gray, the other dull purple, and each portrays an enlargement of the king's head from the painting. Centered between them is a label designed by Eva Jern showing an engraver's burin, magnifier, and a steel die block on which is lightly outlined the beginnings of the upper left stamp.

Members of the Czeslaw Slania Study Group are pointing out what they term an error by Slania in the orientation of the country name on that die on the label. The two Es, the G, and the R are not mirrored images as they normally would be in an engraved die. In other words, some of the letters of EGIREVS (SVERIGE in reverse) are shown reversed and some read normally. (This appears to have been a deliberate joke by Slania.)

Complementing this unique assemblage of the finest in steel engraving are a first day cover with special cancel and a "jubilee portfolio" with appropriate text, Slania's autograph, a black print of the large stamp, and a color engraving of it inserted like a detail into the entire Pilo painting, the color distribution done by Slania himself. In addition there is a 16-page "jubilee book" entitled *Czeslaw Slania—master of the engraving art*. The Swedish, English and German text by Prof. Nils G. Stenqvist is illustrated by "richly detailed . . . gleanings from Czeslaw Slania's most beautiful engravings."



No. 1024 (top).

No. 1025 (bottom).

### Social Security "Essays" Sold by Superior

Included in the July 15–16, 1991 sale of Superior Galleries of Beverly Hills, California under the style of the "Father Flanagan's Boys Home Stamp Auction" were three lots of the so-called social security essays which first surfaced in the early 1980s. In fact, there have been three references to them in THE ESSAY-PROOF JOURNAL as follows:

*EPJ* No. 159, Vol. 40, No. 3, Summer 1983, p. 141.

*EPJ* No. 160, Vol. 40, No. 4, Fall 1983, p. 190.

*EPJ* No. 174, Vol. 44, No. 2, 2nd Quarter 1987, p. 75.

The following are the auctioneer's description of the lots:

1024 E SOCIAL SECURITY ACT of 1935 set of 12 essays 10¢ through \$4.00 value. Extraordinarily scarce, virtually none are known in private hands. Showpiece items of revenue philately, o.g., n.h., very fine ..... ECV \$3000–3500

1025 E SOCIAL SECURITY "OLD AGE" BENEFITS Plan essay specimen stamps. Complete set of 4 vals (2¢, 10¢, 50¢, \$2.50). Believed to be unique in private hands. Very fine ..... ECV \$25,000–30,000

1026 E SOCIAL SECURITY "OLD AGE" BENEFITS Plan Essay. \$2.50 value in strip of 16. Believed to be unique in private hands. Very fine ..... ECV \$35,000–40,000

Incidentally, in the prices realized list, Superior includes the following notice, which goes far in aiding understanding of such reports:

Lots which to our knowledge have been reacquired by the consignor have not been included in this listing. It is possible, however, that prices have been listed for lots reacquired by the owner if another individual bid on his behalf, and knowledge of such arrangement was not available to us by the time this listing was printed. *Superior recommends you utilize several sources of information in determining the market value of a stamp.*

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## MAJOR THEMES

Animals

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- b. Domestic
- Art
- Authors
- Birds
- Bridges
- Boyscouts
- Chess
- Coins
- Dams
- Entomology
- a. Butterflies
- b. Insects
- Geology
- History - U.S.
- a. G. Bell
- b. Bicentennial
- c. Columbus
- d. Edison
- e. FDR
- f. JFK
- g. Martin L. King
- h. A. Lincoln
- i. Statue of Liberty

Horticulture

- Coffee
- Flowers
- Fruits
- Mushrooms
- Orchids
- Trees
- Tobacco
- Interpol
- Marine Life
- a. Coral
- b. Fish
- c. Seashells
- d. Whales
- Medicine
- a. General
- b. Blood Donor
- c. Diseases
- d. Doctors
- e. Drugs
- f. Malaria
- Minerals
- a. Gems
- b. Oil

Music

- a. Composers
- b. Dance
- c. Theatre
- d. Instruments
- Olympics
- a. Grenoble-Mexico
- b. Sapporo-Munich
- c. Innsbruck-Montreal
- d. Lake Placid-Moscow
- e. Sarajevo-Los Angeles
- Organizations
- a. Lions
- b. Rotary
- a. Artists
- b. Religious
- Photography
- a. Doctors
- b. Religious
- a. Cinema
- b. Personalities
- a. Cook
- b. DeGaulle
- c. Ghandi
- Railroad

Red Cross

- Religion
- Buddha
- Popes
- Transportation
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- Ships
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- Space
- a. Astrology
- b. Astronauts
- c. Astronomy
- d. Atom
- e. Balloons
- f. Concorde
- g. CO-op
- h. Planes
- i. Pioneers
- j. Satellites
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- l. Lindbergh
- m. Zeppelins
- n. Zodiac

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- a. Baseball
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- j. Skiing
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- m. Tennis
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- o. Volleyball
- p. Wrestling
- United Nations
- a. FAO-Freedom from hunger
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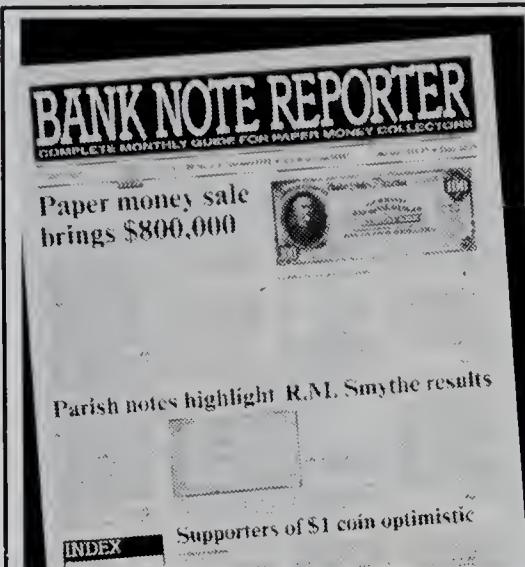
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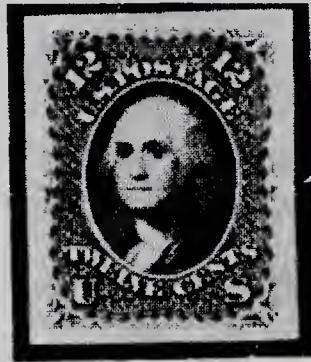
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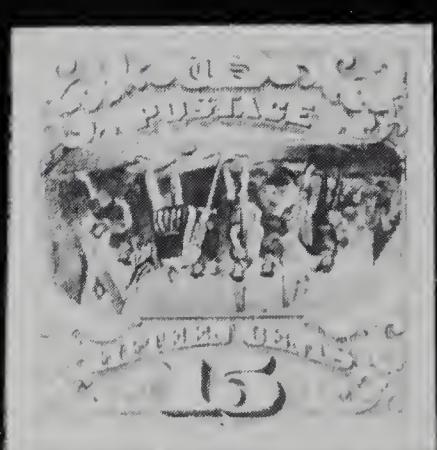
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